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1863.

November 17th.—Professor RICHARD OWEN, D.C.L. F.R.S., Superintendent of the Department of Natural History, British Museum. 'On some Instances of the Power of God, as manifested in His Animal Creation.'

November 24th.—Rev. WILLIAM LANDELS, of the Diorama Chapel, Regent's Park. 'Edward Irving.'

December 1st.—Rev. ALEXANDER RALEIGH, of Hare-court Chapel, Canonbury. 'Poverty, Competence, and Wealth.'

December 8th.—Rev. FRANCIS J. SHARR, Wesleyan-Methodist Minister, Westminster. 'An Evening with the Church Fathers and Early Christians.'

December 15th.—Rev. EDWARD GARRETT, M.A., Incumbent of Christ Church, Surbiton Hill; and Boyle Lecturer, 1861-3, 'Calvin.'

December 22nd.—Rev. HENRY ALLON, of Union Chapel, Islington. 'Palms of the Reformation—Lutheran, Calvinistic, English.' (With Illustrations.) A Sequel to the Lecture on Church Songs of 1860. By special request of the Committee.

1864.

January 12th.—Rev. JOHN CUMMING, D.D., of the National Scotch Church, London. 'Israel in Egypt—Monumental Testimonies to the Pentateuch.'

January 19th.—Rev. MARMADUKE C. OSBORN, Wesleyan-Methodist Minister, Liverpool. 'Missions and Missionaries of the last Half-Century.'

January 26th.—Rev. JONATHAN MAKEPEACE, Baptist Minister, Bradford; late Missionary in Northern India. 'The Bible in India.'

February 2nd.—Rev. A. K. H. BOYD, M.A., Minister of St. Bernard's, Edinburgh; Author of 'The Recreations of a Country Parson,' &c. 'The Practical Service of Imperfect Means.'

February 9th.—Rev. EMILYUS BAYLEY, B.D., Rector of St. George's, Bloomsbury. 'Some of the Battles of the Bible, viewed in connexion with the Physical Geography of Palestine.'

February 16th.—ANNUAL MEETING.

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XIIIM

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LONDON, SATURDAY, OCTOBER 31, 1863.

## LITERATURE

*Social Life in Munich.* By Edward Wilberforce. (Allen & Co.)

Monkstown, as the German name of the elevated city on the Isar implies (München), has undergone a notable change since those religious tradesmen owned the salt-warehouses to the doors of which the produce of the mines at Salzburg was conveyed by the thriving carriers of the period. Salt was to the monkish dealers in it a more valuable article of commerce than gold. It enriched them and created a city around them; and between the condiment and the brethren life was made a very tolerable if not entirely pleasant thing. München did not, indeed, become a great city under its ecclesiastical, or even under its ducal or its electoral masters. Nevertheless, it increased gradually in size and good fortune, neither of which was altogether owing to the gentlemen who dealt in the commodity which was, at least, as necessary to the well-being of society as themselves. The population has also suffered or enjoyed progressive increase, but the good folks of Munich are far from being so well-favoured in form and feature as those of Salzburg. In Munich one is reminded of Rosalind's fools who filled the world with ill-favoured children.

The Bavarian royal family are, by descent, Saxons and Guelphs. Eight hundred years ago, the Emperor Conrad created Heinrich Guelph Duke of Bavaria. Nearly three centuries ago, Heinrich's descendant, Maximilian, was raised to the Electorship; and in 1605, another Maximilian was named King of Bavaria by his ally, the Emperor Napoleon. The Bavarian crown has not yet undergone threescore years' wear and tear. Nevertheless, two dukes of the line have worn crowns of greater dignity. In 1314 Ludwig the Fourth, and in 1742 Karl Albert, were elected Emperors of Germany.

The royal race has yielded few heroes. The first King, Maximilian Joseph, was a simple-minded man; his son and successor, Ludwig, was a poor poet and a worse husband. He had worse teeth than any of the Russian Romanoffs, and as much expression in his face as a Nuremberg doll. After he became King, in 1825, Ludwig restored the monks to their old possessions, added a new city of suburbs to the old city of lanes, patronized Art and artists, and a private gallery of Bavarian beauties, and, by his example, rendered Munich one of the wickedest, as he had made it one of the handsomest, cities in Europe. He was nearly threescore when he, who served so ill in the realms of rhyme and ruled so ill in his own, set a shameless woman, Lola Montez, above his own Queen, and lowered himself to the humiliating condition of the lion in love.

This formed the pretext for the revolution, which was the result, however, of other causes, and which Lola could not avert by pretending to be shocked at the Jesuits. General misrule had made a revolution inevitable before she came, but the disregard of all law and decency on the part of the King, for her sake, brought about the catastrophe. Ludwig lost his crown and the lady. Lola, expelled from Munich with contumely that might have saddened a dog, fled to Switzerland, and there found a younger and greater fool than Ludwig.

During the fifteen years that have elapsed since the revolutionary era of 1848, the uncrowned King has not much interfered with the designs or the doings of his son, Maximilian, in Munich, except in preventing him from planting trees in the shadeless squares

and streets. In other respects, he has lived as men and rhymers might be expected to do on their passage from sixty to eighty. He has lived a more regular life and written infinitely worse verses. He is not unlike Pyreneus, King of Thrace, who entertained the Muses at a heavy cost to his people, and who broke his neck in ignobly pursuing the dancing-woman, Terpsichore. So well read a gentleman as the ex-King will not have forgotten this classical incident. The memory of it may wring a sigh from him as he sinks to sleep on the velvet-covered pillow stuffed with the beards and moustaches of the soldiers of his father's regiment,—a gift to his sire when Prince of Zweibrücken, in honour of the birth of the ex-King who still preserves it.

To this disinherited prince and father of, or otherwise kinsman to, disinherited princes, Munich undoubtedly owes a divided duty—gratitude for rendering it, by his taste, a shrine to which travellers turn their faces in crowds; and oblivion of the contemptible follies, and even the greater evils, by which he marred so much of the good that he actually effected. Munich, indeed, is not pleasant at all times. In hot weather, it is a furnace; there is no shade; the walls in the new town dazzle and blind the visitor, and there is an air in the cooler hours from those mountains in the distance which rather fevers than refreshes. In cold weather, Munich is a trial for even stout constitutions. Healthy lungs alone can breathe comfortably in an exposed city, on nearly the highest elevation above the sea in Europe. In dry weather, this *Monkstown* has a habit of throwing its dust in your eyes; and in wet weather it is the saddened and sodden dwelling-place of Melancholy herself. Nevertheless, there is much that is pleasant and edifying in this Bavarian city—its Bock-Bier especially. Out of Bavaria you do not drink Bavarian beer. The Bock-Bier they offer you in Paris is a miserable imposture. When we carefully drop the lid on the glass goblet, after a draught therefrom in the first beer-house in Munich, we are reminded of Addison's landlord, who remarked that, after all, there is nothing in the world like a cup of pure water, with plenty of malt in it.

Then Munich is a sociable place, except to the unsociable; but every man is not unsociable who declines certain society, though this may be blameless. As a general rule, we think, no man should know—at least, no man should too intimately know—his next-door neighbour. In some cases, if you wish to preserve your respect for the individual, it were well not to be on terms of close alliance with your spiritual pastor. A thousand things are to be thought of,—time, place, and innumerable "concatenations accordingly,"—in the judicious management of your book of friends and acquaintances. "Sir," said a man, in Pall Mall, to Walpole, who had ignored his salute; "Sir, you knew me in Bath!"—"Aye, Sir," replied Walpole; "and when we are in Bath I shall be glad to know you again!" Profound is the philosophical discrimination contained in this wise saw of the cream of fine gentlemen.

To those who know how to enjoy it, Munich is an enjoyable place. There is some attraction there for everybody—for the lover of Art, for the scholar, for the antiquary, for the idler; in short, for every sojourner, visitor, or wayfarer. There are days on which even a rustic may get a word with the King, and there is, perhaps, even excess of royal care in looking after the people. We remember when the "English Garden," thrown open to them, presented for their edification moral maxims, as they wended

or tarried. Their grateful feeling was excited by an inscription to the effect that the lawns over which they trod, or on which they lay, were once only bog and morass ("Wo Ihr wallet da war sonst nur Wald und Sumpfen"); and the inscription might have added, "Think of that as you're smoking tobacco"—double process much indulged in by those who "think they think" in Bayern. Then, the obedient servants of their royal master were reminded of their duties while enjoying their privileges. They were told to make the most of the latter, and after being refreshed by the enjoyment, to go to their business again soberly ("Harmlos wandelt hier, dann kehret neu gestärkt zu jeder Pflicht zurück").

In our parks and public gardens are placards announcing the names and penalties of those who have been caught in carving their initials or other inscriptions on the benches. In Munich, a satirical rhyme prevented the offence, by intimating that it was one committed only by fools,—

Nur Narrenhände  
Beschreiben Tisch und Bänke.

But it is not with our own memories of the city on the Isar that we have to do. Mr. Wilberforce, who dedicates his well-written volume to his uncle, the Bishop of Oxford, brings fresher memories, and brighter power to give expression to them. By the light of his experiences, he depicts the city, and the manners and morals thereof; its palaces, galleries, libraries; its art, artists, and artistic life; its royalty and people; its ways in, to, and from the place; its stage; its music, trade, love-making or the marring of it; its laws of marriage; and its system of police. As a whole, the volume has a fourfold use. It should be read by those who are going to Munich; it should be taken in the hands of those who are exploring the city; it would freshen the memory of those who have resided there; and it should be perused by those who never design to go thither. In this study, all the persons here indicated will find their account.

In the first chapter, we come upon a touch of a Bavarian spring. The author remarks that he does "not know where Nature produces such pictures, except in Munich"; but we have seen their counterparts many a time, and in many a place, within our three kingdoms:—

"The spring had been unusually early, and all the trees and sprays were covered with that delicious dew of young delicate green which Leigh Hunt has discussed so rapturously in his letters. On a sudden came a heavy fall of snow, which lay on all the trees, and was crusted and crystallized on the fresh young leaves. When the sun came out and shone bright, the contrast between the tender green below and the masses of pearly, sugary white, sparkling upon them, was like the contrast I saw at a performance of the 'Mariage de Figaro,' when Marcelline was played by a young woman. The actress put on white hair, to suit the character, but was too vain to make her face look old; and the white hair over the blooming face was worthy of snow on green leaves. Perhaps it is profanation of so lovely a picture to compare it with the caprice of a French actress; and it is a pity that some of the landscape painters of Munich did not snatch the transitory effect."

In the above season the windows of Munich had not yet been opened. "In many houses of Munich there is not one window opened from autumn to spring." The very thought of such an arrangement induces one to exclaim with him, of Berlichingen: "Himmliche Luft! Freiheit! Freiheit!" However, "when the world is well aired for such nobles to appear in it" as the members of the Royal Family, the extravagance of Munich loyalty is hyper-extravagant:—

"Though both the reigning king and the king

who has abdicated have done much for Munich, they have not done enough to entitle them to such ultra professions of regard. Nor is the regard confined to the heads of the royal family; every member of it, and of its branches, is greeted with equal fervour. Every time one of these personages goes out walking, the passengers stop, draw up in a line, take off their hats and bow to the ground. This is done to young princesses of a distant branch, when they are walking with their governesses, and to the young princes, when they are walking with their tutor. On snowy days, when the Queen walks up and down the arcades, with two footmen behind her, the strollers there have to draw up in a line every time she passes. And as these arcades are the great resort of Munich in bad weather, and the turns taken by the Queen are many, it may almost be calculated that every walk of hers costs her subjects six or eight hats. It is not sufficient to raise the hat, as is done in countries of more advanced civilization: each hat has to be pulled off and held crown downwards, in which position all the weight is thrown on the brim. \* \* But the elder branch of royalty insists on the full salute; and the custom is too deeply rooted in the people to be speedily abolished. The salute is not confined to royalty. Friends offer it to each other; and if you are walking with a man, you must salute every one whom he salutes. There is an old story, of a notice posted up in some German town, requesting people not to take off their hats; but one can scarcely believe that any movement has been made in the right direction. It is said that, during the Revolution, King Ludwig snatched off the hat of some man who did not salute him, and flung it on the ground. Prince Charles, his brother, abused a gentleman at Tegernsee for slightly raising his hat, instead of making the customary salute. One's only consolation is, that these royal people are more heavily taxed than their subjects. You bow once to each of them you meet; but they have to bow to everybody who meets them."

We, on our side, however, have our ceremonial absurdities too. At a levee a man must simply answer a royal question or remark, and not go beyond the limits of a reply. King William the Fourth, on one of these occasions, expressed a hope that a gentleman presented to him was well. The latter replied accordingly, but when he added, "I hope your Majesty is quite well," he nearly threw the sailor-king on his beam-ends. He had never been so "put out" in his life. And while thus speaking of kings, let us add that the chief aim of the present King of Bavaria, Max, is to raise Munich, in Science, to an equal height with that to which his father raised it in Art. Let us hope the Münchenern will not have so much to pay for the accomplishing of the one aim, as they had for the other—that other which, after all, they enjoy so little; for, says Mr. Wilberforce, "the Munich people are ignorant of the collections which have raised their town to the rank of a show-place." It is generally so, as the French proverb illustrates,—"*Ce n'est pas les Parisiens qui vont le plus souvent à l'Opéra.*"

Passing the chapters on Art and Artists, we come upon King Ludwig at a concert. It must be remembered that the ex-King is "as deaf as a post," but he believes he was cured of his deafness by Prince Hohenlohe:—

"He won't allow people to speak loud to him, nor to speak close to his ear, telling them that he hears perfectly. As a rule, he does not hear a word, and generally abuses people for not speaking loud enough, and then abuses them again if they shout. At the concerts, however, the replies are given more in pantomime than in speech; and you can often tell from the other end of the room what is being said, as well as the king who is close. You can always tell where he is, by seeing a respectful circle of faces and a head bobbing violently in the midst. There is a large bump on his forehead, which is supposed to have arisen from one of these

bobs; for he is also in the habit of pulling people towards him and speaking close in their ears. There are some anecdotes recorded of him in connexion with these concerts. It is said he once went up to a young lady, to whom he was a stranger, and began to question her. 'Married?' he asked, in a loud tone.—'No, your majesty.'—'Children?' he went on, not having heard the first answer.—'No,' exclaimed the young lady; this time loud enough to catch the royal ear. But in German, and especially in South German, the word *no* and the number *nine* are pronounced exactly alike: and the king interpreted the young lady's answer as being numeral instead of negative. 'Nine children!' he said; 'too many, too many!'"

Sometimes His ex-Majesty is designedly ungallant. Mr. Wilberforce was himself a witness of the following scene:—

"A young Jewess, who kept a shop, and was very vain of her personal appearance, went very early to the concert, and took a seat in the middle. Being short of stature, she had added several inches in her coiffure; and, it is needless to add, had dressed herself up to her coiffure. When she saw the king coming, she stepped forward, so that he could not fail to see her; and no doubt she expected a compliment. But he was not as much captivated as the admirers who daily frequented her shop; and he burst forth, 'Not pretty, not pretty at all! more likely hideous. Too high; too high!' putting his hand about a foot over her head, in allusion to her coiffure. And then he turned back to a lady near, and said, 'That's true; isn't it? Not at all pretty!'"

On the citizens of Munich we are sorry to hear that "Art has had no civilizing or ennobling effect." The chief thing they care for is beer:—

"Listen to the conversation of Bavarians, it turns on beer. See to what the thoughts of the exile recur, to the beer of his country. Sit down in a coffee-house or eating-house and the waiter brings you beer unordered, and when you have emptied your glass, replenishes it without a summons. Tell a doctor the climate of Munich does not agree with you, and he will ask you if you drink enough beer. Arrive at a place before the steamer or train is due, and you are told you have so long to drink beer. Go to balls, and you find that it replaces champagne with the rich and dancing with the poor. I once went to a servants' ball and stayed there some time; but when I came away dancing had not begun, and all the society was sitting as still as ever drinking beer."

At the Court Brew-house the most ardent beer-quaffers congregate:—

"You find your way through narrow streets, old remnants of mediævalism that still exist close to the centre of modern civilization, to a bare place with low doors and a mean aspect. This small square is called the *Platzl*, and one house in it is celebrated as having been the residence of the composer Orlando di Lasso, who died in 1599; the house still bears his name, and sells beer under it. Under one of the low archways in this square you pass, and come to a yard full of people. Some stand in groups in the middle, holding glasses of beer in their hands; if a cask happens to stand there it is used alternately as a chair and a table. The yard is long and narrow, and on one side a number of tables stand out from the wall, looking more like stalls in a stable with their high wooden partitions and the narrow roof over them to keep off the rain. On the other side of the yard is a small doorway which leads to the kitchen and bar. Men pass in and out bringing back plates of meat or cheese, or often a sausage and bread from the kitchen, and stop to buy radishes from an itinerant vender just outside the door. The bar, if the name be at all applicable, has a fountain of running water, and two stands of stone mugs, one on each side of the fountain. You take a mug and wash it at the spout, then walk to the table and have it filled from a cask. With this you go in quest of a table, and if you can find one empty, and a bit of newspaper to wipe off the cheese parings and turnip parings accumulated upon it, you may consider yourself settled. An old man hovers about the tables, and when your first quart is drunk you may be able to

dispense with the trouble of getting yourself a second. After each quart such trouble becomes greater, and the old man's assistance will be the more willingly remunerated the more often you feel bound to call for it."

The *Salvator Cellar*,—named not from the painter, but the beerso called,—is thus described:

"The weeks before Easter are the time, and a brewer living beyond the Au suburb is the privileged person. The right bank of the Isar rises in a hill looking down on the flat ground on the left bank where the town of Munich is built, and this high bank is mounted during the month of March by many weary pilgrims to the refreshing shrine. Before you reach the shade of trees varied by fluttering flags and attracting with the sound of music, you pass the brewery with a little fountain sparkling in the sun, and a neat airy look of well-being. A few paces further is the scene of action. You enter grounds which want dusting and keeping, and find tables set out among the trees, and seats occupied by men and women of all classes. At the end is a large shed with flags over the doorway, and within are crowds of people waiting for their stone mug of beer. Radishes wander about as in the *Hofbräuhaus*, and plates of meat and bread come out of the shed as well as beer. It was a bright sunny day when I came to the *Salvator Cellar* with a comrade, and we chose seats in the shade while we drank. All the tables were full, and half Munich was either there already or coming there. The band played at intervals, and every tongue was loosed by the strong beer. For *Salvator* is the strongest of all that is brewed in Munich, and is eschewed by many prudent toppers. Men who drink beer all day, and then take a glass of Bock every morning in May as a cure for drinking too much all the year round, avoid *Salvator*, or take it in extreme moderation. People are supposed to get drunk in March, and every one who does not walk with the firmness of a sentry is said to be suffering under the influence of the season. As we came back from our moderate indulgence, my comrade was taxed with an unsteady gait by friends who met us, though he was a North German, and averse to deep potations. The tongue, however, is apt to be loosed after *Salvator* beer, and if the *Père Bouhours* was to meet Germans returning from that draught, he might answer his famous question in the affirmative. *Est-ce qu'un Allemand peut avoir de l'esprit?* would not again be uttered, unless French wine-drinkers should allege that the German wit was only *esprit de bière*. But a German has such a hearty contagious way of making jokes that you cannot resist chiming in with his laughter. I remember as we walked back through the Au suburb, which is so singular a contrast to the regularity of Munich, its low village cottages piled together in face of some grand building, and its out-of-the-way streets seeming a poor threshold to the great new church with the Gothic pinnacles and painted glass, that we stopped before a little hovel on which was written 'Real beer tavern.' Next door to it was a similar cottage labelled *Upholsterer's*, and a small piece of a bedstead was propped up outside to certify the fact. Nothing larger than a chair could have got in at the door of the upholsterer's, nor could a stout drinker have found his way out of the door of the beer-house. 'But observe the importance of the adjective,' said my companion. 'Real, you see, emphatically real—not ideal.' Just after this he was accused of unsteadiness in his gait."

Many of the Bavarian laws are stumbling-blocks to the people, but none so wickedly so as the laws respecting marriage. It is the object of the legislators that as few people as possible should marry, unless they have assured means of subsistence. Some means, with hope, a good heart, and trust in God and their own industry go for nothing in Bayern:—

"*Gretna Green* is quite out of the question, because by an article of the Police Code every man who marries abroad without permission of the mother-country is liable to a fine of a hundred florins, or thirty days' imprisonment. In the Palatinate there is perfect freedom in the matter of marriage and establishment, but only for the



natives of the place. Immigrants from the other provinces of Bavaria are treated according to their own laws, and many poor couples who have been denied the right of marrying at home have spent their last savings in journeying across the Rhine, hoping in vain to find liberty there. \* \* The Bavarian Government do everything in their power to enforce the rule; the minute surveillance of the police in every town is such that a secret marriage could not by any possibility be made; unmarried couples may not live together,"—except Kings and Lolas and other "highest Lordships." The consequent immorality makes of Munich a place where the illegitimate sometimes exceed the legitimate births in number. Here is another illustration of the working of the law:—

"I have heard of a case of two poor people having to wait fifteen years for permission to marry, and spending 200 florins on applications. One of the writers on the subject gives the following instance:—An operative earning twelve shillings a week was engaged to a girl earning seven, and owner of a house valued at 120*l.*, and a cow. They applied for permission to marry, and were refused; 'means of subsistence not assured.' Time went on; they had two children, and still their application was refused on the same ground. The owner of the manufactory took up their cause, and pleaded it himself with the official, saying that this refusal was not what was intended by the Government. The official replied curtly, 'What does that matter to us; the Government may have its own ideas on the subject, but we have ours, and I in particular am of opinion that such marriages are neither right nor useful.' The author from whom I quote this adds, 'While I am writing, my servant-girl, aged fifteen years, comes in dressed for a feast-day, and says that her father and mother are to be married to-day, and she must henceforth be called by her father's name. Twelve times her father's application for license to marry was rejected, and each time he had to pay fees and expenses, lawyer's bills,' &c."

When we hear of such laws we no longer wonder that Art has not civilized or ennobled the people who are oppressed by them. We leave that people with wishes that they may find wiser rulers, men who have sympathies for common humanity, and who are not for ever in a dreamland whence they may have a rude awakening. Mr. Wilberforce has written an excellent book, at all events; and as it will be certainly heard of in Munich, he may perhaps yet effect something to the advantage of a people whose social life in their capital he has so ably described.

*The History of Newfoundland, from the Earliest Times to the Year 1860.* By the Rev. Charles Pedley. (Longman & Co.)

THE historian of a colony can seldom hope to win much popularity beyond the limits of the society whose origin and growth he describes. However great the attractions of his style may be, and however cunningly he may attempt to rouse the sympathy of a wider circle of readers, he can rarely do more than achieve a local renown. It is due less to the writer than to his subject that the present volume offers poor entertainment to those who have no strong personal interests in the island which John Cabot's expedition most probably sighted on June 24, 1497, and Sir Humphrey Gilbert visited in the August of 1583. Dealing with facts, many of which are not more important than the events that make up the sum of life in any English village, though none of them could rightly have been omitted from the memoir, this History of Newfoundland is in many parts a chronicle of the small beer of parochial gossip, rather than the ruddy, mellow wine which fires the blood of nations. Still, the volume has its merits, of which the chief is the

presence of some hitherto unpublished *ana*, that give fresh and piquant insights into the semi-barbarous life of rough Newfoundland fishermen of the last century. A better book might easily have been produced from Mr. Pedley's materials by a judicious and scholarly writer; and Mr. Pedley himself would have succeeded better had he been less anxious about his dignity as an historian, and more willing to appear as a pleasant collector of colonial traditions. The passage in which he speaks of the rich fisheries of Newfoundland as "an inexhaustible mine of piscatorial wealth," is a fair example of the imposing style by which he reminds his readers that the historian of St. John's is no ordinary writer,—his theme no trifling matter. But, notwithstanding its conspicuous errors of taste, and its almost complete silence as to the natural phenomena of the island, the sketch deserves a few words of not enthusiastic commendation as a continuation of the works by Reeves and Anspach, and as a comprehensive survey of the present political and social condition of a flourishing dependency.

The early history of the island is involved in obscurity, the principal records of its connexion with England during the reign of Henry the Seventh being brief entries in the accounts of the Privy-Purse expenditure, preserved amongst the MSS. of the British Museum. "1497, Aug. 10—To hym that found the New Isle, 10*l.*;" "1498, March 24—To Lanslot Thirkill of London, upon a prest for his shipp going towards the New Ilande, 20*l.*;" "April 1—To Thomas Bradley and Launcelot Thirkill, going to the New Isle, 30*l.*;" "1503, Sept. 30—To Merchants of Bristol that have been in the Newfounde Launde, 20*l.*;" "1504, Oct. 17—To one that brought hawkes from the Newfounde Island, 1*l.*;" "1505, Aug. 25—To Clays goying to Richemount, with wyld cats and popynjays of the Newfound Island, for his costs, 13*s.* 4*d.*" These are the memorials of the personal interest taken by Henry the Seventh in his newly-acquired territory. In 1534, Jacques Cartier, who discovered Canada for France, sailed round part of the island; and, in 1576, it is not improbable that Martin Frobisher, on the occasion of his voyage to Labrador, touched on the lands divided from the shores of that region by the Strait of Belle Isle. But the narratives of Transatlantic mariners in the sixteenth century tell little of the New Island, except that it was then, as it is now, the point for which British ships sailing westward directed their course, and that the abundance of cod-fish in its waters quickly drew settlers from France, Spain, and Portugal. The seafaring English, although by priority of occupation they had a superior right to the waters, strangely enough neglected to take the lead in these early fishing expeditions. According to Hakluyt, of the four hundred vessels engaged in the fisheries in 1578, not so many as fifty belonged to English owners. Five years later, an event occurred which, to every chivalric Englishman, surrounded the New Island with sad, though ennobling, remembrances. "I have sent you," wrote Walter Raleigh to his half-brother, "a token from Her Majesty, an anchor guided by a lady, as you see; and, further, Her Highness willed me to send you word that she wished you as great good hap and safety to your ship as if herself were there in person, desiring you to have care of yourself, as of that which she tendereth; and, therefore, for her sake, you must provide for it accordingly. Farther, she commandeth that you leave your picture with me." With these words of gracious farewell from his queen, Sir Humphrey Gilbert left England, with his fleet of four vessels—the Delight, of 120 tons; the Golden Hind and

the Swallow, each of 50 tons; and the Squirrel of only 10 tons. How powerless an amulet to ward off harm the Queen's token proved, all readers know. Every child who delights in naval stories can recount the disasters of that expedition, and can tell how Sir Humphrey, shortly before the angry waters swept the little Golden Hind and her gallant captain to destruction, was heard exclaiming to his men, "Cheer up, boys, we are as near to heaven by sea as by land." In the year following Sir Humphrey Gilbert's expedition, Sir Francis Drake visited the island. Next followed the scheme for its colonization, promoted by Lord Bacon, whose practical sagacity caused him to maintain that the seas round Newfoundland held richer treasure than all the mines of Mexico and Peru. On the colony which was the offspring of this project, a large part of the island was settled by royal munificence. In 1623, however, another charter, paying little heed to the provisions of the former endowment, was granted to Sir George Calvert, afterwards Lord Baltimore, who obtained for himself and his heirs seigniorial rights over an immense tract of country, which he called the *Province of Avalon*. For some years, his lordship and family resided on this principedom at Ferryland, about forty miles to the north of Cape Race; but the insults of the French, who, during the earlier generations of Newfoundland's history gave the English settlers constant trouble, ere long drove the noble colonist back to England, when he obtained from the crown the province of Maryland, the capital of which State has endowed his name with enduring celebrity. Somewhere about the date of Lord Baltimore's departure from Ferryland, Viscount Falkland, the Lord-Lieutenant of Ireland, sent out a number of Irish emigrants to swell the scanty population of the island; and in 1654, Sir David Patrick introduced another body of settlers. Another century passed, spent in rancorous feuds by the French and English fishermen, who sometimes with, but often without, the countenance of their respective sovereigns, strove to overreach and wrong each other. So late as 1728, Newfoundland remained without a separate governor, Placentia and the other forts of the island being subject to the authority of the Governor of Nova Scotia. In that year, however, the command of the island was entrusted to Capt. Henry Osborne, of His Majesty's ship Squirrel, who was sent out with authority to "administer the oaths to government, and to appoint justices of the peace, with other necessary officers and ministers for the better administration of justice and keeping the peace and quiet of the island."

In the roll of Capt. Osborne's successors appear several names which are conspicuous in the naval annals of Great Britain; those of George Bridges Rodney and Hugh Palliser being amongst them. Colonial governors had rough work cut out for them in the last century; and they did it roughly, but well. Soon after Rodney's arrival in the island, as governor, the fishery having been unsuccessful, certain merchants in Harbour Grace applied to the resident magistrate to be allowed to reduce the amount of wages which they were under agreement to give their servants hired for the voyage. Uncertain whether he was invested with authority to absolve masters from their legal obligation to pay the wages due on agreement to their servants, the magistrate transmitted the application to Rodney, who wrote in reply, "Mr. Drake and myself would be glad to ease the merchants in all that lay in our power, but we are by no means capable of committing so flagrant a piece of injustice as desired, to serve any people whatsoever. I have only one question

to ask, namely, had the season been good in proportion as it proved bad, would the merchants or book-keepers have raised the men's wages?" There is character in this blunt, honest answer. Another of Rodney's letters, extracted from the manuscript records of Newfoundland, shows how he could on provocation rate his justices of the peace in round and far from flattering language. The epistle was addressed to certain magistrates who had not shown due zeal in their attempts to apprehend one John Pike, a powerful and opulent breaker of the king's peace. The governor's letter had the desired effect; and in due course John Pike was tried for his offences against weaker neighbours,—offences that accorded well with his name.

Here is a good specimen of the difficulties a Newfoundland magistrate had to encounter in the discharge of his duty a hundred years since:—

"A curious example of Justices' justice, and of the difficulties interposed to the execution of its decisions, is furnished in the following case: John Vincent came before William Keen, Esq. jun., magistrate of Bona Vista, and charged Joseph Batt with coming to him, and while he, Vincent, was giving to the defendant twenty-four pipes which he had promised him, the latter abstracted from the room a pair of shoes and buckles which had never been worn, and which cost 7s. 6d. sterling. The first evidence given in the case was in the form of two depositions, the deponents solemnly affirming their belief that the above John Vincent was not so drunk on the day of the alleged robbery as to be incapable of recollecting what took place. Then the testimony of the complainant was received, which was considered to establish the charge, and the defendant was sentenced to receive fifteen stripes on the bare back by the hands of the beadle at the public whipping-post. Mr. Keen, however, received a hint that a mob would collect for the purpose of preventing the law being carried into effect, so he determined to go himself and see the sentence executed. 'At length' (this is from his own statement), 'having got Joseph Batt to the whipping-post, before he could be tied he slipped on one side, and was seized by several who swore that he should not be whipped.' Still the magistrate persevered, and with great personal exertion recovered the prisoner and had the judgment executed; after which one of the crowd came up to the whipping-post, and spoke to the mob in the following manner:—'Now, gentlemen, if you would be all of my mind, we will take that fellow (pointing to the plaintiff), and tie him to the post, and serve him in the same way.'—'Upon which,' says the magistrate, 'several agreed to it, and had I not interposed, they had certainly done so: but when they found I would not suffer it, they began to beat the said Vincent, so that with difficulty I got him out of their hands; and it is my opinion, that had the man been left to their mercy, he would have been in danger of his life.'"

A still more amusing case of New-Island justice is the following notice of a trial for murder, which terminated in the acquittal of the accused, and his liberation from durance, *provided he paid the expenses of his trial*:—

"In 1754, Capt. Bonfoy being then governor, there is an account of a trial for murder, the conclusion of which shows that it was not sufficient for a man to be pronounced 'not guilty,' to exempt him from penalties for the trouble he had caused the court. In this case, the verdict of the jury is a curiosity in its way:—'We, the jury sworn, cannot make it appear that the prisoner is guilty of the murder. Acquitted, for by reason that no man ever saw him lift hand against him. So we all give our opinion for the man to be not guilty of the fact. Given under our hands in one consent.' 'Whereupon, the prisoner under care of the sheriff being ordered into court, and the persons attending the court being come in, the prisoner, Martin Doyle, was called upon to hearken to the sentence of the court; which sentence was then pronounced:—That as the jury have acquitted you of the indict-

ment, you are therefore set at liberty on paying the charges of the court.' If the man knew himself to be innocent, it must have seemed rather a hard case that he should have to pay for the process arising out of a false accusation, by which process he had run the unpleasant risk of being hanged."

Here, also, is a strange punishment meted out to a magistrate, who had slightly exceeded his duty in punishing another man's wife for being troublesome and turbulent:—

"A justice of the peace at Trinity, having struck a woman said to be of a troublesome and turbulent disposition, on the case being reported to the Governor, the magistrate was ordered to pay 5*l.* to the woman's husband and to erect at his own expense a cage for the punishment of turbulent women."

In quaint glimpses of old colonial manners such as these, the casual reader of Mr. Pedley's volume will find enough amusement to make him wish that its pages gave more of them.

#### NEW NOVELS.

*The Heiress and her Lovers.* By Georgiana Lady Chatterton. 3 vols. (Bentley.)

WHATEVER share the Muses may be thought to have taken in the concoction of this tale, Minerva, it is evident, has had nothing to do with it. It would be difficult to name a sillier novel, or one in which greater violence is done to nature. The reader will first be pleased to admire the open manner in which the most complicated and delicate love-entanglements are discussed in public. Honoria, a wilful Irish beauty, who grows up into a most wicked woman, falls jealously in love with Morgan O'Neil, a fascinating Irish youth, and openly declares war to the knife with Nesta O'Lacy, an Irish heiress, also bewitched by the hero. Morgan O'Neil prefers Honoria—in fact, can never love any one else—but she becomes such a cruel coquette that he breaks their engagement and allows himself to be married to Nesta, who is dying for love of him, and who compels an excellent Lord Mowbray, to whom she is all but betrothed, to give her up, and to fetch this most fascinating of Morgans to her feet. The above is the merest outline of some among the improbabilities of the prologue. The details are in keeping. There is a divine Eva Dromore, an Irish clergyman's daughter, who becomes attached to Morgan's brother, Henry. There is a wonderful Aunt Mary, an authoress, who breakfasts with Rogers and goes to Lansdowne House, lives in a tower, favours the novel-world with inter-chapters from a commonplace book on things in general, grave and frivolous, and flies about the country, meddling with every one's love-troubles, and doing not the slightest good to the troubled. There is an omniscient Mr. Praid, who goes the round of London parties, holding the mirror up to meanness, vanity and wickedness, yet who, on the whole, appears to be tolerably popular. We need not further draw out the list of characters, having to consider 'The Heiress and her Lovers' from another point of view. Lady Chatterton has not aimed at producing a tale of mere fashionable life—of operas, water-parties, balls, fancy fairs,—with St. George's, Hanover Square, and eight bridesmaids at the end of the vista. She has as pretty a notion of sin, mystery, remorse and retribution as Miss Braddon herself. Her hero, Morgan the sought-after, is a seducer, a liar, a murderer, a cheat, an adulterer. There was a poor girl, Nelly O'More, whose ruin, by himself, he falsely lays to the door of his brother Henry, by which that upright youth is deeply injured; for all the ladies of the tale, young and old, cackle about the story of Nelly's shame, and have no scruple in directly asking the Joseph and

the Charles Surface, "Was it you that did this wicked thing?" Being put on a false scent, Nesta is allowed to marry the innocent Morgan and endow him with riches, while Eva and the guilty Henry are abandoned to poverty in wedlock. Nelly O'More, presumed to be dead, grows mad and haunts the tale like a Banshee; she creeps into Nesta's castle, terrifies her out of her wits, murders her child, and escapes, being wanted for mischief to come. Not to be tedious, we will dismiss her by stating that in a later chapter Nelly is detected by Morgan in a similar pleasant adventure, and pushed over the castle battlements into the river by him, his wife looking on, helplessly, from a distance. Nesta, having ascertained Henry's innocence, insists (without her husband's knowledge) that an old relation of his who has an enormous fortune to bequeath, and who desires to have a male successor, should leave it to the virtuous, not the vicious, nephew. This is done; when up turns Morgan again, and by aid of another murder, gets the document out of the way, after the old man's death, and thus cheats his brother of the property. A male heir had been manufactured as follows: Morgan, as we have told, had always been in love with Honoria, who had married a rich old Lord Glenmaurice as a last resource. He had intrigued with her after their respective marriages, and managed by practising on his wife's terrors, and the circumstance of the two ladies increasing their families at the same time, to exchange his and Nesta's daughter for his and Honoria's bastard. Honoria, of course, hates her putative child, and Letitia is neglected, and much ill-treated. Though honourably beloved by a gifted son of Henry and Eva, and loving him in return, she is, on mercenary considerations, committed by Honoria to the tender mercies of a reprobate Lord Blandon, by an artifice which savours, in its genteel way, of the coarse days of Sophy Western and Lord Fellamar. But let no one be afraid. A deluge—rather say a thunder-storm—of poetical justice descends on the last pages of the story. Morgan, pressed hard by the officers of the law, to whom his crime has been revealed, takes, on his own account, that leap which he had made Nelly take,—loved by his angelic wife (cozizant of his crimes) to the last. Honoria's wickedness and complicity are unmasked; and having brought herself to poverty by gambling (the reprobate Lord Blandon being her principal creditor), she makes a shabby figure in the last scene of this thrilling drama; which closes (will it be believed?) with benevolent hopes entertained by the acute, religious and literary Aunt Mary, that Honoria, having sown and reaped her wild oats, may turn out well after all!

Such is Lady Chatterton's novel, which, coming from the pen of an amiable and accomplished lady (the author is both), can only be described as an amazing production.

*After Long Years: a Novel.* By Mrs. Mackenzie Daniels. 2 vols. (Newby.)

'After Long Years' is a very interesting, but also a very unequal story. It is one of the few novels which, being written in two volumes, would have been all the better for having been worked out into three. The story and the idea to be developed are too large for the canvas, and the result is that the proportion is lost, and the story itself is huddled together and left in a slovenly, unworked, unfinished fashion. The idea or purpose of the story is to show a young inexperienced girl, marrying in the full faith that her husband is as good as he is "fair to see," and with the firm belief that she is going



"to live happy ever after,"—the gradual overclouding of her hopes, and her final triumph, in regaining his affections and restoring him to goodness. The reader is betimes elaborately prepared to find the handsome and elegant Mr. Frederick Lennard a very "mortal mixture of earth's mould," but the reader will find his expectations surpassed. The chief interest of the story turns upon the process of disenchantment through which the poor wife has to pass, and, by means of disappointment in her hopes of worldly happiness, to become perfected both as a woman and a heroine.

Mr. Frederick Lennard, after a brief season of tropical honeymoon love, gets weary of his adoring little wife, takes her down to his ancestral halls in Cornwall, which he fills with very undesirable company. He proceeds to flirt à l'outrance with a coquettish young lady, whose own hopes and affections he had cruelly disappointed by marrying another, and who revenges herself accordingly,—comforted as she is by Frederick's assurance that he cares nothing for his little insignificant wife. There is a mysterious housekeeper, Leah by name, who puzzles Mrs. Lennard as much as she perplexes the reader. A young, beautiful, highly-cultivated lady, with large black eyes, which are full of very dangerous possibilities when they flash and lighten, which they do much more frequently than is pleasant to weak nerves; she recalls the noted heroine of the ballad who

—called for sword and pistols,  
Which were brought at her command.

She has come to live as housekeeper, for some purpose known only to herself, and quite against the inclination and good will of her master, Mr. Frederick Lennard, who lives in bodily fear of what she may be pleased to say or do. Fortunately for his wife, Leah conceives a romantic affection for her, and vows to stand her friend. Having noticed the shameless flirtation of Miss Clare, a guest in the house, with her master, she makes some jelly for that young lady, who has caught an interesting cold; the jelly has the singular property of disagreeing with her, so that she is likely to die, or at least be exceedingly sick. When Mr. Frederick Lennard taxes Leah with intent to poison, she quietly defies him, and recommends him to send the young lady back to her mother; upon which the worthy gentleman turns white with rage, strides up and down the room, clenching his hands, during which pantomime Leah retires, and Mr. Frederick Lennard, feeling the absolute necessity of venting his rage on some one, goes to his wife, whom he has previously frightened into a fit, and who has but just recovered from it, and taxes her with being in league with Leah to poison her guest, upon which his poor little wife has a relapse and a brain fever. The whole of the second volume, which ought to solve the mystery of Leah, and develop the catastrophe, is very confused, and the incidents are precipitate and not well worked out. Lizzie, though represented as a model wife, under the pressure of Leah's romantic devotion and her own unhappiness, confides to Leah the secret that she has ceased to love her husband,—a confidence which Dr. Gregory (in his 'Legacy to his Daughters') declares no wife ought ever to allow to escape her lips. Leah immediately sets to work to revenge her own wrongs and those of her mistress, by a course of slow poison administered judiciously to Mr. Frederick Lennard, who becomes speedily and inexplicably ill. All this is very weak sensational writing,—a washed-out reminiscence of various trials of poisoning cases with which the reader is most probably familiar. Leah now makes a voluntary confes-

sion to her mistress, and is never heard of more. Mr. Frederick Lennard is taken abroad by his wife to consult foreign physicians and try the virtues of baths and waters all over the Continent. At length, after fifteen years, they come back: she is so changed that her friends scarcely know her; but the alteration in her husband is yet greater and more complete; "at thirty-eight he was an old man without a vestige of youth remaining." It is to be hoped that the wives with bad husbands who read this book may feel capable of Mrs. Frederick Lennard's self-devotion; but we trust that the bad husbands may take warning by Frederick Lennard, and return to the paths of conjugal duty without the severe discipline of a course of slow poison and a premature old age.

#### Signals of Distress. By Blanchard Jerrold. (Low & Co.)

This little work is not—as might be plausibly conjectured from its figurative title—a poem or a romance, but a plain, yet affecting, narrative of a series of visits to some of the most remarkable of the charitable institutions around us. Those who have more generosity than experience, and who may feel at a loss for fitting objects on which to bestow their bounty, will find abundance of such objects on perusing these pages. They will read of the "little sisters of the poor," who beg from house to house to obtain good and pleasant food for old men and women, contenting themselves, after their day's work is done, with meals composed of dry and broken scraps which they would disdain to put before their aged pensioners. They will read of children picked up from a gutter, in rags and without a crust, being clothed, fed, and brought up as honest men and intelligent citizens; of dinner-tables to recruit the convalescent poor, and cheap and wholesome kitchens to keep the hard-working journeyman in health and strength; of regiments of little shoe-blacks, rescued from the uttermost squalor and wretchedness, and placed, as it were by magic, in a self-supporting and improvable position; of sleeping-places and suppers for the utterly destitute; of homes for persons born in a higher position; of Christmas comforts for the struggling poor; and of refuges for the fallen. There is plenty to be done here, and at every turn we find that money and active sympathy are wanted. The benevolent need not close their purses for lack of cries for help, nor allow their personal energies to lie idle for want of a sufficient guide.

Some portions of Mr. Jerrold's experiences have evidently been presented to the public before, probably in the form of a series of letters, but they appear now for the first time in a collected form. His work is not a condensed and formal summary, and it deals but slightly with figures, balance-sheets, and the like. It is, however, for this very reason, all the more likely to be useful; for it gives interesting details and photographs of touching pictures, appealing to the heart with a graphic force which no tables of statistics could possibly exercise.

Among the most important chapters are those which relate to reformatories and industrial schools, institutions of which the function is to detach the young and helpless from vicious associations; to train them up in industry, cleanliness and regular habits; and to send them forth well qualified to take their place in the world as respectable working men. It is to be regretted that in the legislation on this subject no sufficient provision has been made for separating the incipient criminal from the boy who offends against society merely by being

poor. Certified industrial schools differ, indeed, from certified reformatories, in taking boys of an earlier average age, and of a more innocent class, (for the boy sent by a magistrate to a reformatory must have been sentenced to imprisonment for at least fourteen days); but when we remember that even the industrial schools are bound to receive juvenile beggars and offenders, associates of thieves, and children beyond parental control, it seems a questionable kindness to take a boy from the streets and place him in such doubtful society.

From the Report of Mr. Sydney Turner, the Government Inspector, we gather that there were, at the end of 1862, 65 Reformatories in Great Britain, containing 4,536 inmates, of whom 3,582 were boys, and the rest girls. The total sum expended for the year 1861 was 92,396l. 12s. 8d., including a sum of 68,140l. 14s. 1d. contributed by the Treasury for maintenance, under the provisions of the Act. The Industrial Schools, at the date alluded to by the Report, were only 45, containing, in December last, 641 boys and 308 girls. We should mention, that this enumeration includes only boys and girls committed under the Act. The Middlesex Industrial School at Feltham (not formally included in the Report, but mentioned incidentally) seems to occupy an anomalous position, as boys are sent thither who have been convicted of housebreaking, and are recognized as having been repeatedly in prison. This was one of the schools most closely examined by Mr. Jerrold, who was painfully affected by witnessing the stern, unbending rigour with which he found it to be conducted:—

"The birch, the cane, bread and water, solitary confinement and incessant drill—these are the terrors ever present to the Feltham boy's mind. It was painful to see them march from the school-form to the supper-form; 1, 2, 3, lift their hands in prayer; again, 1, 2, 3, lower their hands, and take their seats before their iron mugs of cocoa, and set to in solemn silence. Not a word must be spoken during meal-time. And why? The day has been spent in the workshop, in the fields and in school. It is dark. The boys are weary. Why should they be doomed to sit elbow to elbow munching their dry bread? It is enough to freeze the heart out of them, and it is through the heart they must be reformed."

This sort of discipline is rather hard measure for the innocent portion of the boys; but it may be a salutary check to the exuberant spirits of the young housebreakers. We have also an elaborate description of a flogging, of which we might perhaps think more seriously, if we were not aware that many very aristocratic young gentlemen at Eton and Harrow have suffered the same kind of punishment for smaller offences, without being looked upon as martyrs by themselves or their friends.

The Boys' Home in the Euston Road is a more pleasant sight. Forced, as an industrial school, to take boys of a mixed character, it is, nevertheless, enabled to perform its work with kindness and consideration for the feelings of its inmates. It is almost the only certified industrial school in London for Protestant boys, and it is the school most used by the Magistrates, in consequence of the superior convenience of its situation. The Committee comprises, among other well-known names, those of Lord Ingestree, Earl De Grey and Ripon, the Rev. F. D. Maurice, the brothers Spottiswoode, and the Author of 'Tom Brown.'

Reformatories and industrial schools have for their common object the restraint and guidance of those who will not restrain and cannot guide themselves. Without the coercion and corrective influence exercised by such institutions, the young waifs and strays of the streets, with very rare exceptions, must neces-



sarily join the ranks of the actively criminal. It would be difficult to overrate the advantages which may accrue to the community at large from forcing so large an amount of energy and acuteness into legitimate and profitable channels. It is, therefore, a subject of much regret that industrial schools—where the actually convicted criminal is not allowed to endanger by his presence the morals of innocent boys or less experienced offenders—are few and far between, in consequence of a scarcity of funds. It is also to be lamented that no official aid is given to schools which extend the industrial system to destitute boys without exposing them (by accepting the government certificate) to the contamination of evil society. Perhaps a few years may see both these defects remedied. In the mean time the schools, under all their disadvantages, are doing good work. The reformatories are enabled to watch the career of their pupils for some time after they leave their walls, and it is encouraging to find that out of 2,273 discharged in 1859-1861, and still living in March last, no less than 1,384 were known to be doing well, and only 284 had actually been re-convicted. The statistics of the "Refuges" and "Homes" are still more agreeable to study, for we hear of the boys there getting good situations and learning useful trades, and we read of one little fellow who has recently donned Her Majesty's uniform as a drummer and fifer in a regiment of the line. That boy is made for life, through having somehow been led by fate into the "Boys' Refuge" in Commercial Street, Whitechapel! Our author justly observes that such work as this ought to be done in every London parish.

It is understood that Mr. Jerrold is now, or was recently, in Paris, collecting statistics and information on the working of the French poor-laws. If he should find that "they manage these things better in France," we trust he will in some form or other give our countrymen the benefit of his discovery. It is time that something of method and regularity should be established in our philanthropic works. It is not right that the metropolis of wealth should be the scene of the most appalling destitution. It is not right that our charitable revenue of nearly two millions and a half should be split up, like a loosened faggot, among 640 institutions, and administered by 640 different sets of officers. The amount annually spent would be ample, if it were only properly directed. As it is, the golden current is like the doomed river of Assyria, which Cyrus in his royal anger cut up into 360 channels, so that the noble stream which once bore ships on its bosom, could thereafter be forded by women without so much as wetting the knee.

*Curiosities of Indo-European Tradition and Folk-Lore.* By Walter K. Kelly. (Chapman & Hall.)

THE Sanskrit language is the key which has unlocked the treasure-houses of comparative philology and folk-lore. It is a singular result of the conquest of India by this far-distant island-people of the West,—a result which may well rivet attention,—that by it the conquerors and the conquered have been shown to be one, and the original unity of the Indian races and the Kelts, Greeks, Teutons and Scandinavians, Letts and Slaves, has been demonstrated. The scientific discoveries which England is now imparting to India may be said to have been well paid for by that interesting discovery of identity of race which Europe has derived from India. A time there was when the common ancestors of the Aryan, or Indo-European race,

once dwelt together, not perhaps, as Mr. Kelly declares, "in the regions of the Upper Oxus, now under the dominion of the Khan of Bokhara," but in Mesopotamia, whence they parted east and west. This common origin of the Indo-European race was first proved by comparative philology, and folk-lore has stamped the evidence with certainty. On this Mr. Kelly says truly:—

"In the act of tracing out the mutual affinities of the Aryan languages it was impossible to overlook the traditional beliefs, rites and customs which those languages record. Hence the investigation gradually resolved itself into the two allied sciences of Comparative Philology and Comparative Mythology. Both sciences bear testimony to the primitive unity, mental and physical, of the whole Aryan family. Often is the same verbal root found underlying words and groups of words most dissimilar in appearance, and belonging to widely-different languages, under circumstances that entirely preclude the hypothesis that it is in any one of them a borrowed possession. It is just the same with a multitude of beliefs and customs which have existed from time immemorial in Greece and in Scandinavia, in the Scottish highlands, the forests of Bohemia, and the steppes of Russia, on the banks of the Shannon, the Rhine, and the Ganges. Take any of them separately, as it appears among a single people, and it will rarely happen that we can penetrate very deeply into its meaning or the causes of its being. We shall even be in danger of too hastily attributing its origin to some arbitrary caprice of ignorance and superstition, just as fossil shells and bones have by some been supposed to have been so formed *ab origine* by a freak of nature. But the mystery clears up more and more as we examine the subject on all sides by the light of kindred phenomena; and in this way we are led on to many surprising and pregnant discoveries of the common elements out of which the mythical traditions of Greece, Italy, and the Northern nations have been severally and independently developed. In this way also the most trivial maxim or practice of modern superstition may become an important link in the chain of human history, taking that term in its most comprehensive sense. For 'popular tradition is tough,' and there are still extant among ourselves and elsewhere items innumerable of an ancient lore, transcending that of the schoolmaster, and now only succumbing at last to the navy and the steam-engine: a lore which remains unchanged at the core from what it was some thousands of years ago, ere the first Aryan emigrants had turned their steps westwards from their old home in Central Asia. The dog had been domesticated long before that event occurred, yet watch him now when he lies down to sleep. Though his bed be a bare board, or ground as destitute of herbage, he turns himself round and round before he lies down, just as his wild ancestors used to do before him, when they prepared their couch in the long grass of the prairie. With not less tenacity does the popular mind hold fast by the substance of its ancient traditions, and also, for the most part, with as much unconsciousness of their primary import."

The object, then, of Mr. Kelly's work is to make known to English readers "some of the most remarkable discoveries achieved by the successors and countrymen of Jacob Grimm," who, in his *Deutsche Mythologie* has laid the foundation on which modern studies of folk-lore are being built. Foremost among these followers of Grimm, is Dr. Adalbert Kuhn, from whose writings much of the instructive information in these pages is drawn. But it is not to be supposed that even the author of the work 'On the Descent of Fire and the Drink of the Gods' has done more than add a few tiers of bricks to the structure which Grimm commenced. The science of folk-lore is so wide that numberless labourers may toil at it before anything like complete knowledge is reached. It is, too, the character of these studies to surprise and interest rather than to assure; and very

many corroborative facts from different countries must be brought together before the mind can repose in anything like absolute certainty. Let us take an instance of this from what is said of the myth of Prometheus:—

"Always prompt to explain the ways of nature by their own ways and those of the creatures about them, the Aryans saw in the fire-churn, or chark, a working model of the apparatus by which the fires of heaven were kindled. The lightning was churned out of the sun or the clouds; the sun wheel that had been extinguished at night, was rekindled in the morning with the *pramantha* of the Asvins. The fire-churn was regarded as a sacred thing by all branches of Indo-Europeans. It is still in daily use in the temples of the Hindús, and among others of the race here and there recourse is had to it on solemn occasions to this day. In Greece it gave birth to the sublime legend of Prometheus. Greek tragedy had its rise in the recital of rude verses in a cart by uncouth actors daubed with lees of wine. The noblest production of the Greek tragic stage was but a transcendent version of the story of a stick twirling in a hole in a block of wood. To rub fire out of a chark is to get something that does not come to hand of its own accord, and to get it by brisk, if not violent action. Hence we find, along with *pramantha*, the fire-churning stick, another word of the same stock, *pramatha*, signifying theft; for *manthani* had come by a very natural transition to be used in the secondary sense of snatching away, appropriating, stealing. In one of these senses it passed into the Greek language, and became the verb *manthanō*, to learn, that is to say, to appropriate knowledge, whence *prometheia*, foreknowledge, forethought. In like manner the French *apprendre*, to learn, means originally to lay hold on, to acquire. Derivatives of *pramantha* and *pramatha* are also found in Greek. A Zeus *Promantheus* is mentioned by Lycophron as having been worshipped by the Thuriens, and Prometheus is the glorius Titan who stole fire from heaven. This is the explicit meaning of the name; but furthermore, it has implicitly the signification of fire-kindler. Prometheus appears distinctly in the latter character when he splits the head of Zeus, and Athene springs forth from it all armed; for this myth undoubtedly imports the birth of the lightning goddess, from the cloud. In other versions of the story, Hephaistos takes the place of Prometheus, but this only shows that the latter was, in like manner as the former, a god of fire. At all events in this myth of the birth of Athene, Prometheus figures solely as a fire-kindler, and not at all as a fire-stealer; and since in all the older myths, names were not mere names and nothing more, but had a meaning which served as groundwork for the story: it follows that in this instance the name must have had reference to the Sanscrit *pramantha*. This conclusion is strong enough to stand alone, but it seems also to be corroborated by a name belonging to the later epic times of the Hindús. In the *Mahābhārata* and some other works, Siva, who has taken the place of the older fire gods, Agni and Rudra, has a troop of fire-kindling attendants called *Pramathas*, or *Pramāthas*. Prometheus is then essentially the same as the Vedic *Mātariśvan*. He is the *pramantha* personified; but his name, like its kindred verb, soon acquired a more abstract and spiritual meaning on Grecian ground. The memory of its old etymon died out, and thenceforth it signified the Prescient, the Foreseeing. Given such a Prometheus, it followed almost as a matter of course that the Greek storytellers should provide him with a brother, Epimetheus, his mental opposite, one who was wise after the event, and always too late. With the fire he brought down from heaven, Prometheus gave life to the human bodies which he had formed of clay at Panopeus, in Phosia. Here again his legend is in close coincidence with that of *Mātariśvan*, for Panopeus was the seat of the Phlegians, a mythical race, whose name has the same root as the Bhriḡus, and the same meaning also—fulgent burning. Both races incurred the displeasure of the gods for their presumption and insolence. Phlegyas and others of his blood were condemned to the torments of Tartarus. Bhriḡa

is of course let off more easily in the Brahmanic legend which tells of his offences, for the Brahmans numbered him among their pious ancestors; but his father, Varuna, sends him on a penitential tour to several hells, that he may see how the wicked are punished, and be warned by their fate."

In fact, since the Indian and most of the European nations are originally one, it may reasonably be expected that any very remarkable myth, legend or custom which is traced to one member of the family will show itself, more or less distinctly, throughout the group. But to carry on the search many students in many quarters are required, such an investigation being far beyond the powers of any one man, or any one body of men of one member of the allied stock. To show this more clearly, we will add a few scraps to the meal our author presents to his readers. At p. 103 a place is assigned to the swallow among fire-bringing or sacred birds. In Germany, we read, "the belief is that if the swallows do not return to their old nest, somebody will die in the house." So, too, in Persia the destruction of a swallow's nest is looked on as most unlucky, and servants can hardly be induced to clear them away. And, with regard to what is said of the significance of the colour of the head and throat of this bird, we may observe that a bird of the Jay species with similar bright colours is held sacred in Persia, and it is believed that it is impossible to kill it with a gun, as no shot would ever strike it. "That the soul quits the dead body in the form of a bird is a widespread belief," and this is curiously evidenced by the small golden fishing eagles which have been placed on the breasts of corpses in the tombs in California, and by the clay images of birds found on figures in the mounds near Babylon. "In the German, as in the Aryan mythology, the dog is an embodiment of the wind, and also an attendant on the dead." This may account for the strong superstitious prejudice throughout the East against killing the dog, though regarded as so unclean an animal that even to touch it is defilement. At p. 203, it is said "there are apparently good grounds for including the hoopoe among the fire-bringers." With reference to this, it is noteworthy that the Mohammedans look on the hoopoe with supreme respect, and say the tuft on the head of this bird was granted to it by Suleimán in reward for a service rendered.

The myth of the "world-tree," and the parallelism between that of the Hindús and the Yggdrasil, would require a separate essay even to touch upon them at all satisfactorily. We can only notice here, with reference to the fact that Odin is said to have hung on Yggdrasil nine days, the gleam of similarity in the Hindú legend of the wish-granting Baital of the universal monarch, Vikram, being found by that king suspended in a tree, to which he always returns till success is granted to the monarch, when he ceases to reply to the demon's questions. Similarities like the above may be gleaned from quarters too numerous to be mentioned, and the above are given simply as an indication of the extensiveness of the field.

*Unpublished Letters of J. S. C. Sismondi, M. de Bonstetten, Madame de Staël, and Madame de Souza—[Lettres Inédites de J. S. C. Sismondi, &c.] Edited, with an Introduction, by M. St-René Taillandier. (Paris, Lévy & Co.)*

France owes at least some literary glory to foreigners who have taken out letters of naturalization in her republic of letters. Besides Sismondi, she obtains from Switzerland Jean-Jacques Rousseau, Benjamin Constant, and Töpfer. Savoy contributes Joseph and Xavier de Maistre, Claude de Seyssel, Antoine Favre,

Vaugelas, St-Réal and Ducis, who did with 'Hamlet' and 'Macbeth' such achievement as the animal sign-painter accomplished when he wrote under his work, "This is a lion." Italy furnished to the rôle of French writers Gallani and Goldoni; and Ireland need not be ashamed of her representative in the person of that Hamilton who wrote the 'Mémoires du Chevalier de Grammont.'

Sismondi, like the above authors and many others, was a foreigner, who enriched French literature by his French writings, and is almost as much considered a native of France as Kopernik, the great Polish astronomer, is claimed as a Prussian by the Brandenburg government, which stole and appropriated the natal soil of Copernicus himself.

Sismondi was a Genevese. Born in 1773, when the *ancien régime* was hardly old in France, he was swept into Italy, with his family, by the deluge which destroyed that antiquated system, and which drowned many a Swiss fortune in its overflow. The event made a busy literary man of one who otherwise might have been only a gentleman, with leisure filled by learned pastimes. Sismondi gained a name early in life by his 'History of the Italian Republics.' He was welcomed in France when the Empire was in its feverish glory; and living to see the wreck of that gorgeous but ill-forgotten ship, he saw, too, the Bourbons come and go, witnessed the downfall of the last of the Kings of France and Navarre, and died in 1842, when Louis-Philippe was dreaming of nothing less than the subversion of his dynasty, and Louis Napoleon of nothing more than that seemingly-impossible Empire which, after all, is not such a caricature as Changarnier predicted it would be.

Among the persons with whom Sismondi maintained a vigorous correspondence was Madame d'Albany—the widow of Charles Edward, the Pretender, the mistress of Alfieri the poet, and the very good friend of M. Fabre, of Montpellier. To the latter she bequeathed her many curious possessions—relics of the Stuart, of the bard, and of her later contemporaries. These treasures the legatee deposited in a museum especially provided for them in Montpellier; and thence come these unpublished letters of Sismondi.

They range from 1807 to 1819. The few thrown in from M. de Bonstetten and the ladies De Staël and De Souza are merely added to make up the book. In these there is nothing noticeable, except that in 1816 Madame de Staël says of Paris society, that people there were more ready to hate than to love each other, and that the public was mute only because its condition of suffering was inexpressible.

The staple of the work consists of Sismondi's letters to Madame d'Albany. Of the lady herself—who was once titular Queen of the British Isles, whom Sismondi salutes as Queen of Florence, and Madame de Staël hails as "*ma souveraine*"—we see nothing beyond her name. Sismondi writes to her as Grimm did to his princely German employer, keeping her *au fait* on literary matters, contributing scraps of political intelligence, sketching little pictures of society, and adding piquant anecdotes, which the editor has suppressed as not being old enough to be yet narrated with fairness to the *amour-propre* of families in whom the heroes of them were to be found.

This omission, however, is fatal to the volume, and makes it rather a dull book. It is the more remarkable because the reader's attention has been drawn to the fact. Had the editor been silent as well as prudent, we might have better relished a wholesome, yet not easily digestible, dish; but to be set down to beef, and told that we must not have mustard—to be offered a curry

of rabbit without the powder—and to be presented in Paris with a small bowl of sweet punch, and to be informed that there are no lemons nearer than Montpellier—is a concatenation of things on the part of the cook which spoils the banquet.

Nevertheless, there is something left on which a man may sparingly dine. Sismondi's criticisms are of this portion of the bill of fare. They are not so neatly knocked off as Grimm's, but they are clever notwithstanding; and they are fearless too. Sismondi treats Goethe, when criticising his 'Wahlverwandtschaften,' with an unreserve which will shock the worshippers of the great *eidolon*. But it is Chateaubriand that Sismondi most lustily scourges; Grimm could hardly have done it better or more effectually. The critic pierces through every loose joint of the Viscount's pasteboard armour. He assails his affectations, his conceit, his false enthusiasm, his servility, his misrepresentations and his laughable self-complacency amounting almost to a saintly simplicity. The idea of Chateaubriand writing a History of France, a thing with which the world was menaced, was an excellent joke to Sismondi. "It will be," he says, "the funniest romance in the world; it will be a dazzling of the eyes by a multiplicity of images. . . . I think of his style as applied to serious matters, as of Father Castel's harpsichord, which produced colours instead of sounds."

Sismondi recognized a perverted talent in Chateaubriand, but he especially denied the foundations on which the latter raised his religious romance, 'Les Martyres,' the fate of which he described as one of the most brilliant of disasters,—the materials of the edifice were so glittering. Chateaubriand, too, acknowledged his want of success on this occasion. Nevertheless, 'Les Martyres' has recovered, nay, established itself, and is a popular book, more especially among the wide world of young readers. The last edition, recently published by Firmin Didot, is now before us, and its success justifies the first hopes of its author and the encouragement and prophecies of his friends.

Of a greater man than the Viscount we obtain a few glimpses in these letters, namely, of Napoleon the First. The Emperor condescended to talk with, if not consult, the great *littérateur*; and Sismondi, disliking the man and his system, recognized the hero, and forgot his errors in the stupendous ruin by which they were followed. Both men agreed to a certain extent in their opinions on the English. Sismondi loved our nation beyond any other, and made no secret of it. He saw the best and safest of governments in our republican royalty, or royal republic. Napoleon did not, of course, go so far as this; he laughed at the awkward manners and confused address of Englishmen who entered his drawing-room,—“but under the rough bark,” said the imperial commentator, “there is a man, and the heart of a man.”

One remark shows how thoroughly the master knew the people whom he held in hand, and how they liked a strong and sensational government. “They would be angry,” he said, “at my quietly dissolving an assembly, for dispersing which at the point of the bayonet they would cover me with approbation.” Sismondi not unjustifiably praises the Emperor, to satisfy whose wrath the scaffold was so seldom raised. Yet more Frenchmen perished to satisfy his ambition than under any dozen of other ambitious masters of the French, whom, as the inscription on his tomb remarks, “he loved so well.”

In alluding to the merciful feelings of Napoleon for political offenders, M. Sismondi silently



passes over the murder of the Duc d'Enghien. That crime even now slightly embarrasses the first Emperor's successor. Visitors to Vincennes may walk along the edge of the *fossé* of that fortress, without obstruction, save at one little part, near the chapel. There a sentinel warns you off, and there the words "Il est défendu de monter sur le glacis" authorizes his warning. If even you could continue your walk, there is nothing to be seen, but the spot is one that might excite bitter memories. There, in the ditch, on a dark winter morning, the young Duke was murdered, and the present Government does not like that the spot should be even looked at. The prohibition, however, serves to keep the bloody deed in the public memory, and to maintain the popular verdict against the chief assassin. The Government, of course, has the most profound respect for popular judgments. The solemn assurance which first meets your eye on entering the Chamber of the Corps Législatif is, "Vox populi, vox Dei."

On the old French character,—the urbanity, politeness and alacrity of courtesy,—so pleasant, even though it was not all sincere, which once distinguished our neighbours, Sismondi, as early as 1810, deplored the decay. It has since died, and is now buried. In 1810, Sismondi found it existing only among the aged, and particularly among old ladies; and he detected the germs of a rougher people whom he lived to see. The old French gallantry which prevailed, more or less, in all classes, although decaying, did not expire in 1810, but one would look for it in vain now. The pleasant thing is a matter of history. Well-bred people are much the same in every quarter of the world, but taking the French as a whole, they have passed, since 1810, from the most courteous to, perhaps, the rudest people in Europe. The swaggering ruffianism of smaller officials, whom travellers *must* encounter, is in painful contrast with the kindly manners of the fathers of those officials and their predecessors in office. While our neighbours have retrograded, the English, as a public, have certainly advanced. In proof of the fact, it is only necessary to point to the courtesy with which that public has tolerated, and even warmly applauded, French artists who have delivered Shakspeare in so-called English, but with a foreign accent and a false rhythm, enough to disturb the bard in the grave where he wished to lie in peace. We are quite sure, if English artists, every way as able in intellect and bold in assertion, were to attempt Racine or Molière at the Théâtre Français, the audience there would not tolerate the foreign accent applied to their poets for five minutes. The poor players would be hooted from the stage. We say this despite the success of Mr. Mathews, who, in the first place, speaks French surpassingly well, and, in the next, has only acted the part of a well-bred Englishman, in whom a slight foreign accent is to be expected. But the French would not tolerate even that in Néron, or Cinna, or Oreste, or any other of the great characters of their classic stage.

Sismondi feared that Paris would lose its refinement and other advantages, and the fear was justifiable. The city has been wonderfully improved, and in some respects its attractions are more numerous and irresistible than ever. But life is far from having the charm or the cheapness which distinguished it in less sensational times.

The best feature of this volume is that in which the inner life of Sismondi is illustrated. He is seen to advantage here. His moderation, sense of justice, healthy views with regard to liberty, and his wholesome sense of true reli-

gion, all shine forth. He claimed civil and religious liberty for all, and had such deep assurance of the merciful attributes of the Creator as once led him to a very practical result. Attending at an English church with his English wife, he heard a sermon in which the preacher asserted that future punishment would be eternal. He was so shocked at what he conceived to be the English idea of an implacable and vengeful Deity, that he could never be induced to enter an English church again.

#### OUR LIBRARY TABLE.

*The Interrupted Wedding: a Hungarian Tale.* By the Author of 'Mary Powell.' (Griffith & Farran.)—The Author of 'Mary Powell' in this new venture treads on fresh ground, and introduces us to a people of whose home-scenes we are glad to read such truthful, natural, unexaggerated descriptions. 'The Interrupted Wedding' is a story without mysteries—yet full of stirring incidents and real tragedies, which History, alas! has chronicled. The author has chosen the period when Hungary struggled to free itself from the yoke of Austria, and entered on what was called the War of Independence, with Kossuth as leader. The course of the war is well described. The story opens with an interrupted wedding, and our sympathies are soon warmly enlisted in behalf of the young couple, Paul and Susi, Magyar peasants, whose pleasantly-described breakfast is rudely disturbed by an official who, for private reasons of pique, determines to spoil the merry-making. Janos, the father of the bride, on raising his hand to fill the first glass of wine, feels his arm arrested, and a harsh voice exclaims, "Stop"; looking round in surprise, he sees Haiduk, the dreaded official who held the obnoxious appointment of president of the "punishing pillar" of the old times which, standing in the centre of the village, was adorned with handcuffs, leg-chains and neck-irons, happily growing rusty now; and it had been a saying of Janos's, for which he was to pay dearly, that Haiduk, whose office it was to apply these instruments of torture, so grieved over the rarity of occasions for their use, that he had increased the rust by bedewing them with his tears, and, moreover, having nothing to do, was obliged to practise flogging in private, on a stuffed sack, to keep his hand in. At the time in question, "every Hungarian village," our author informs us, "was a little community of itself, governed by its own elected officers, while the lord of the manor had pretty much the same power over it as the monarch had over the country; the chief village officer was the *biro* or judge; he was aided by a notary, two *jurassores*, a *kis-biro* or inferior judge, and one or more Haiduks to do the flogging." Not only had Janos, the bride's father, incurred the displeasure of this last-named official, but Susi, the innocent bride, had dared to refuse his offer of marriage,—the pride of the village preferring her good-looking, brown-eyed peasant, Paul, whose position was, if less powerful, more pleasing. The festive scene becomes changed by his presence; all is hubbub and confusion, his accusation being that the "wine was smuggled—so he should seize it"; hard words and harder blows ensue,—knives flashing and glasses flying about,—until Paul, seeing the father of his bride in the grip of Haiduk, feels the latter with a blow that lays him senseless on the ground. After so grave an offence it was deemed safest that our poor bridegroom should fly; and, with a sheepskin slipped over his wedding-dress, and his silky black locks buried under a towering cap, and with a look of agony towards the spot where he left his pretty bride, he darted away to the woods. Then follows the history of his adventures: how he falls in with a band of gipsies and narrowly escapes their treachery; has better fortune with a Jew, to whom he sells a ring (oddly obtained) to procure ready money for his forced wanderings. His next *rencontre* was a fortunate one,—with his liege lord, Count Mattheis, accompanied by his sister, the beautiful Countess Helena, whom he rescues from the jaws of a wolf. He then describes the dilemma

into which he has brought himself, and is promised protection; but his troubles are not ended: he falls into perils of all kinds, as the war thickens. The Magyar Count, with his Countess and his beautiful sister Helena, are good pictures; but the war has many victims. We have sketches of the Austrian commander Jellachich, the patriots Kossuth and Görgei, and others whose names have become famous as connected with that period. We recommend those who have an interest in Hungary to follow Paul in his adventures, and thus gain an insight into the homes and customs of the people.

*A Manual of Spherical and Practical Astronomy: embracing the General Problems of Spherical Applications to Nautical Astronomy, and the Theory and Use of Fixed and Portable Astronomical Instruments.* By Wm. Chauvenet. (Philadelphia, Lippincott & Co.)—Here are two bulky volumes, containing 1,400 large octavo pages. The first is on spherical astronomy; the second on the theory of instruments and on the method of least squares. It is far beyond the province of a literary journal to give a full notice of such a work. Mr. Chauvenet is Professor of Mathematics and Astronomy in Washington University, St. Louis. He shows ample knowledge and reading, and has taken care to give fully-worked examples throughout the whole work. The part which relates to the method of least squares,—which many readers will need to be told includes the whole question of obtaining the most probable result of the observations,—is done with great fullness, and is evidently a favourite topic of the author. It is not every student who can go into so elaborate a work: but the one who intends to become a working astronomer, and the navigator of the highest class, may safely adopt this book as a permanent part of his library. Its appearance at this time, considering that the printing must have occupied at least eighteen months, is a good proof that the civil war does not use up all the energy of the country. But of this there are many other proofs in the science of the United States.

*Victoria Toto Cello; or, Modern Astronomy Recast.* By Jas. Reddie. (Hardwicke.)—We mentioned Mr. Reddie's 'Vis Inertiae Victa' in No. 1789, and after giving some of his statements about the impossibility of gravitation, we praised him for having abandoned the plan of troubling men of science individually, and for having contented himself with shaming the fools by printing it. We now praise him again. He has submitted this work to the British Association, and then has printed it. This is a very good plan: namely, for a speculator to send his manuscript to the Association, without attempting to force their attention by reading it himself. Mr. Reddie could not go to Newcastle, and so saved 10*l.*: this sum he offered for a refutation, and would have been content with an alleged refutation, provided only it were by a man of name with character to lose. This is not a new feature of speculation, though little known in England. More than one lawsuit has been decided in France, founded upon wagers laid upon the quadrature of the circle. If this sort of offer become common, we shall certainly have a joint-stock company (limited) which will undertake to refute what Mr. De Morgan calls paradoxes, at rates to be agreed upon, and before judges to be fixed. So much for destroying a quadrature of the circle: so much for refuting an interpretation of 666, &c. We are quite in earnest: there is no way of turning the penny which will not find its shareholders: let a sufficient number of others be willing to imitate Mr. Reddie, and that company will be formed. Mr. Reddie complains of his reviewers, and ridicules them. "If ridicule is in this to be made the test of truth—to which I do not object—then, if used upon the one side, it must also be allowed upon the other." Very true and very sensible!

Is he to burn, all scalding hot,  
Half my doll's nose, and am I not  
To draw his peg-top's tooth?

Author and reviewer cannot be Damon and Pythias, but they may at least be *Damus* and *Petimus*. Mr. Reddie does his best to draw the teeth of the peg-tops: he is not yet very successful, and we think he lays himself open to more ridicule, but this he can retort with more still, and we recommend him to go on. For ourselves, we



avow that we do not see in his books that evidence of sound knowledge which would justify us in setting out his objections at length: and the thing could not be done briefly. But we have put him before our readers, who can now procure his tract, if they think fit.

*First Steps to Euclid: the Propositions of Book I, in a Form adapted for being Written out.* By J. K. Isbister, M.A. (Longman & Co.)—In the title is the examination hint: but the better kind of student may make good use of the book, if he please.

*What to do with the Cold Mutton: a Book of Réchauffés; together with many other approved Receipts for the Kitchen of a Gentleman of Moderate Income.* (Bentley).—There are grave days in some households—the third day of the bottle of port, the same day of the leg of mutton, on which day life itself seems, to easily-vexed spirits, a hash. Work, exercise, and good temper can render a cold shoulder of mutton delicious, and the consumer grateful; but there is very good reason why there should be gastronomic delights of a more piquant kind derivable from yesterday's warmed up viands, if they could only be found out. Here they are both discovered and explained; and moderate people may pleasantly go through the course of *réchauffés* indicated in the first part of this book, while preparing by integrity and industry honestly to enjoy the loftier ecstasies involved in the dishes dealt with in the subsequent part.

Our Reprints include—*Selections from the Works of Archbishop Leighton, being part of the Religious Tract Society's New Series, under the title of 'The Wisdom of our Fathers,'—Nature's Secrets, or Psychometric Researches,* by W. Denton and Mrs. E. Denton, with an Introduction by a Clergyman of the Church of England, a reprint of 'The Soul of Things,' noticed in the *Athenæum* a few weeks since (Houlston & Wright).—*A History of the Trade and Manufactures of the Tyne, Wear, and Tees, comprising Papers read at the British Association, Newcastle* (Spon). To the "Entertaining Library" has been added *Evenings at Home; or, the Juvenile Budget of Miscellanies*, by Dr. Aikin and Mrs. Barbauld (Longman); and to the "Pocket Volumes" of Messrs. Bell & Daldy have been added *The Poems of Robert Burns, and The Songs of Robert Burns*. We have also (from Mr. Weale) a Revised Edition of Mr. Binns's *Course of Geometrical Drawing*,—a Third Edition of *Life: its Nature, Varieties, and Phenomena*, by Leo H. Grindon (Pitman),—a Sixth Edition, *Practical Guide for Italy*, by An Englishman Abroad (Simpkin),—from Miss Emily Faithfull, the first volume of *The Victoria Magazine*.

## LIST OF NEW BOOKS.

Aitken's Science and Practice of Medicine, new edit. 2 vols. 8vo. 2s/1b.  
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## AUTHORS AND PUBLISHERS.

The chapters on Literary Curiosities and Literary Mysteries are not yet closed. The following is a curious contribution towards that endless work. The writer furnishes us with the name of his publisher, also with the titles under which his work has been variously advertised, and, of course, an assurance that he can verify all the statements in his letter by written documents:—

"Birmingham, Oct. 24, 1863.

"The following statement of facts may perhaps afford a useful hint to some of your readers. In 1848, I agreed with 'a respectable London publisher' to publish a book on terms of half profits. It was published, and three years afterwards the account sent me showed a considerable loss. In fact, the book fell almost stillborn from the press—only 220 copies were said to have been sold. I was rather surprised, as it had been very favourably reviewed, and seemed to be very generally known and approved; having preserved my *incog.*, I had many opportunities of hearing unbiassed opinions on it. To my still greater surprise, I was asked by the publisher, in 1851, to allow this very unsuccessful book to be published as one of a series of 'Travellers' Books—reprints of popular works,—and to furnish a more attractive title. To this I assented, and suggested a second, or explanatory, title—not, however, intending to supersede the original one. Of this edition I was favoured with the sight of some of the proof sheets; but the later ones, full of very stupid errors, together with the title-page, were printed off and stereotyped without my seeing them. The first knowledge I had that this edition had appeared was from seeing it, some months afterwards, at a railway book-stall, and being thus enabled to procure a copy of my book by paying for it; but I was much annoyed to find the original title wholly suppressed, thus leading the public to suppose that it was a new book. Some twelve months afterwards, desiring to obtain another copy, I found the stereotyped 1s. edition was 1s. 6d.; the only alteration being that a slip of paper marked 'Price one shilling and sixpence' was pasted over the original 'Price one shilling.' The price was shortly afterwards advanced to 2s., in thin boards value 14d. per copy. Disgusted with the whole affair, I thought no more about the book until, many years afterwards—in the early part of 1860,—I saw my little *brochure* advertised as follows:—'Seventh thousand, price 2s. 6d. Of this book upwards of 6,000 copies have been sold.' As the price was now 150 per cent. advance on the original price for the same stereotyped book in a trifle better boards (value 14d. per copy), and the book had sold so well, and was increasing in pecuniary value twelve years after publication, I thought I saw a prospect of realizing some profit from it, and wrote to the publisher for an account. An account was sent showing a *loss* of 19l. 5s. 2d. Against this I could only protest, and reply that the account, properly made out, according to the publisher's own figures, would show a divisible profit of nearly 50l. But as my only remedy was a bill in Chancery, I preferred protesting only. At Christmas last, I applied for and received a further account, with a letter congratulating me that a profit at last appeared, and 'the charm (which, I confess, I never appreciated) of the deficiency was at length broken.' This magnificent profit amounted to 7l. 1s. 11d.; to one-half of which I was entitled! Being in the legal profession, I have seen many statements of accounts neatly made out to account for a 'deficiency,' but the only one which I remember as calling my publisher's accounts is one between Capt. Wragge and Miss Magdalen Vanstone, in 'No Name,' vol. ii., p. 16. Authors may not be subjects for

sympathy, but is it not melancholy to think that 3l. 10s. 11d. is all a publisher realizes from the sale of 7,000 copies of a work after fourteen years, and after all the risk, trouble and expense of bringing it out?—I am, &c., EDEN WARWICK."

These mysteries of publishing are unfathomable. We will add one sample to the above. The first edition of a little historical work was exhausted. Circumstances rendered opportune the issue of a new and cheaper edition, according to the publisher; but he immediately changed his opinion on referring to the agreement between himself and the author, and finding that, for a second edition, he was bound to pay a certain sum to the writer. He formally declined publishing; but he was not aware that this step transferred the right of issuing a second edition to the author, in whatever form and by whatever firm he pleased.

## LITERARY VIVISECTION.

Paris, Oct. 20, 1863.

If a law should issue from the Imperial Government, prohibiting every French writer from peeping into the study, the wardrobe, the *café*, and the accounts of his fellow men of letters, there would be consternation on the Boulevards, from the Chaussée d'Antin to Vachette's. Dinocan's turbulent patrons would turn white with rage; and the more elegant frequenters of the Divan Lepelelier would bite their nails, and cry that at last liberty was stifled and would rise no more. What would become of the *Figaro*?—the *Journal Amusant* would cease to be amusing,—the *Hanneton* would fly away. The unhappy Parisians would be left uninformed as to the manner in which Alexandre Dumas spent his last napoleon; and when he was likely to borrow once more. Poor Dumas! A long life in a glass house has given his countrymen an opportunity of knowing him by heart from head to foot. He has supplied material to every scandalous pen. His debts and duns; his little private vanities; his *tendresses* and his quarrels; his family relations and his transactions with his publishers, are known to every lounging on the Boulevards. A steady reader of the current literature of the time might make out Dumas's accounts for him, and tell him when he last paid his tailor's bill. He has grown fat: *this* is a matter of contemporary history already. Dumas was at his wit's end for money when he started *Les Mousquetaires*; and he paid nobody—not even his authors. But Dumas is only described every day, because he is more celebrated than his companions.

Murger, Privat d'Anglemont, Guichardet, and a crowd less celebrated, but still known enough to serve the turn of the insatiable *chroniqueur* from time to time, have been served up in every journal, and with all the sauces of the French literary *cuisine*. A man shall be perpetual secretary to the Institute of France, and he shall not escape censure. Men of science, sculptors, historians may live out of the world, but not out of a *chronique*. Alphonse Karr is followed to the Villa Bermond, near Nice. The *chroniqueur* will take an observant fork, and note all that is upon M. Karr's table. Ah! M. Karr thought he would eat that *Mayonnaise* unknown to the world! He reckoned without his *chroniqueur*! Paris knows which claw of the lobster he consumed. M. Karr must not complain, however; since the *chroniqueur* considers the shoulders of a lady at the Opera fair field for his criticism. A private rehearsal of an opera is announced, the *chroniqueur* is admitted, and the world is informed that the Prince and Princess de Metternich were there, with Count Walewski and the Countess de Labédoyère. *Chroniqueur* Mané then respects the privacy of the rehearsal in these words: "Above, were Madame Aguado and her sons; on the other side was the Count Baciocchi. The elegant clubs had each its box, as on subscription nights. The Marquis du Hallay was not to be prevented from having his. Madame Lellion was in a box on the right of the audience. In the next box was her daughter, with her pretty light ringlets; the young Princess Poniatowska, the daughter-in-law of the author of the music. Then there was the pretty Marchioness of Casanova, who is not, however, quite so pretty as people hoped she would be at the beginning of the winter.

Opposite, on the first tier, M. Fould and his family. Not far off, was the Marchioness of Las Marismas. Almost at her side, one of M. Baroche's sons." Mané concludes by describing M. de Saint-Georges, one of the authors of the *libretto*, as applauding his own work with "juvenile ardour."

The writer is on his best behaviour when he has to touch ministers or their belongings. He pays compliments, he reports feminine charms, and he informs his readers that ladies who pretend to be à la mode are displeased when he passes their white shoulders or golden ringlets in silence. Civil to these great folk, he makes his fun out of his own brothers. He is never weary of telling his readers that M. de Mirecourt's name is simply Jacquot. Grandguillot has supplied innumerable tasteless jests. No better specimen of literary vivisection occurs to me than a passage from Aurélien Scholl's 'Scènes et Mensonges Parisiens.' The scene is the Divan Lepeletier. M. Scholl lays bare his literary brothers:—

"It is eight o'clock; the dominoes are ranged in battle order; the Baron de Gyvès has challenged Busquet. Fages, the former manager of the old *Mousquetaire*, regards the combatants with an envious eye; he burns to enter into the lists, and to be matched with an adversary worthy of him. A message is received from M. Félix Mornand, who, called upon to fulfil other duties, sends in his resignation as *dominotier*. Another loss for the Divan! Arnould Frémy, the Labourdonnais of the double-blank, in a few feeling words expresses his regret at the daily and deplorable decline in the number of *dominotiers*. Busquet throws himself into the arms of Fages, and drops a tear. Fages wipes his waistcoat, and asks if it will stain! The billiard-table is occupied by the Marquis de Belloy and the Vidame André de Goy. The author of the 'Tasse à Sorrente' is fond of the translator of Dickens, because their names rhyme. Noise behind the scenes, chairs upset, oaths of the *garçons*, Armand Barthet enters. *Mistron*, gentlemen! At the magic word, twenty persons rise. Vernet, with one bound, jumps over M. Eugène Forcade. Everyone rushes to the little *salon* at the left. They take their places; the cards are dealt.

Les *mistroneurs*, les *mistroneurs*,  
Les *mistroneurs* sont réunis!

The origin of *mistron* is lost in the darkness of time; but it is a kind of *trente-et-un*, which greatly helps to lead poets to the workhouse. The *mistroneurs*, under the direction of Armand Barthet, have taken possession of the left wing of the Divan. Edmond Texier has in vain tried to replace the constitutional *mistron* by the absolute whist; Julien Lemer alone responded to the appeal, and the *mistroneurs* are still in force. The wall of the left side of the Divan was embellished, the other day, by a variety of inscriptions of the following kind. In one corner:—

Quand Paul Féval  
Est à cheval  
On voit Banville  
Courir la ville  
Et Paul Foucher  
Va se coucher.

—Further on:—

L'encrier, la plume et l'épée,  
Étaient les amis de Pompée.

—Then the epitaph on the brothers Goncourt as an individual:—

Edmond et Jules dort ici,  
Le caveau froid est sa demeure;  
Tous deux est mort à la même heure,  
Sa plume est enterrée aussi.  
Le trépas est comme une trappe  
Qui s'ouvre et ferme tout à tour.  
Bien vite, hélas! il nous attrappe,  
Quand le cruel sur ses gonds court!

—More verses follow; then proverbs, jokes, &c.; at last some lines by Guichardet, which have brought grey hairs to the head of Expilly:—

Expilly  
A failli  
Vendre un livre  
Il n'a tenu qu'à Lévy,  
Que cet auteur inouï  
Ait gagné de quoi vivre!

—Expilly is an upright man, both morally and physically. He is Marseillaise, like the Canebière, and has preserved enough of his native accent to serve him for a certificate of birth. Before enrolling himself in the great literary battalion, Expilly

served in the Lancers; he may occasionally be seen, even now, practising his drill in the glass. Disgusted at last with Parisian life, Expilly went to try and tempt Fortune in Brazil. Fortune, however, did not yield, and at present Expilly is writing Brazilian novels, which are very curious and very popular. It is said that he has had the left-hand salon of the Divan re-papered at his own expense. *Mistron* still counts him amongst its slaves. Charles Emmanuel is the man who has revolutionized astronomy, and set the planets in a new light. His stature is that of a man, if seen through an ordinary telescope. He has put an ivory knob to the end of his pencil, that is his cane. When Emmanuel travels he dresses like a child, and pays half-price. Aimé Millet is a dark sculptor with a cold. 'My boy; you must come to the Rue de La Rochefoucauld, and see my exhibition! two busts and an Ariadne.'—'Are you pleased with them?' is the reply.—'Delighted. That fellow of mine really appears to be living; he absolutely seems to look at you and to hear what you say. One is tempted to offer him a cigar.'—'And Ariadne?'—'Oh! one would like to marry her, simply. But come and see.' I did go, the next day, O, beloved Millet! and think you too modest. I demand Ariadne of you; I offer my hand and fortune, and I know I shall make her happy. When you perceive at night a red light in the street advancing towards you, you at once divine an omnibus, and get out of the way accordingly; but look well before you, for if the light is long instead of round, and rather violet in colour, you must, on the contrary, advance to meet it. It will be the nose of Guichardet, the nose of the last gentleman! Who is Guichardet? A being infinite, whom our pen fails to describe; the friend of Alfred de Musset, the friend of Gérard de Nerval. Literary men call him 'Uncle'; women know him as 'Oscar.' Where is Guichardet? Everywhere: in Heaven, in Hell, at the Divan, at the Brasserie, at the Halle, and all over the world. Guichardet does not write, he relates, and they write for him. Guichardet may live to be a hundred,—he will never be old."

A few more of the great obscure are added to the gallery, and then we are told that they return home half-an-hour after midnight, to dream of the ace and of the double-six. In this way most of our men of letters spend their evenings. A first night at one of the theatres will hardly draw them out of their shell. M. Scholl is amusing,—with his knife. He must be a bold man who starts a literary journal under the eyes of Paris *chroniqueurs*:—

"The Count de Villedeuil was scarcely twenty-two when he allotted to himself the title of editor. His income was between three and four thousand a year, with an uncle into the bargain. One must surely compassionate an existence so thrown away, an ambition so mistaken. With just enough intellect to grasp at everything, and not enough to conquer anything, the Count was born a gentleman, and was the grandson of a minister of a day. Fortune had been prodigal to him, yet the indulgence in wild follies, unfortunate speculations, and scandalous actions-at-law, has left him nothing of his former splendour but the family tomb in Père-la-Chaise, which is inalienable. It is the punishment of Tantalus. To go from one usurer to the other,—to sell, one by one, his woods and his château,—and to have nothing left to him but a palace for his corpse! Although Villedeuil was but twenty-two when I first saw him, he appeared quite thirty. His long, black beard, his indolent and disdainful expression, his carelessly aristocratic manners, were very imposing at first; but it was easy to be seen that he was less at his ease than his visitors, and after hearing him speak one was inclined to set him down as a child. Villedeuil's dream was to rule Paris; he must do something of everything. He was a shareholder to a large amount in the Théâtre Lyrique; but he aspired to the direction of the Opéra. He wished to buy the *Journal des Débats*. People must talk of him; he must make a noise at any price. Corrupted by this unhealthy age, Villedeuil was wanting neither in intelligence nor talent; but both were utterly destroyed by vanity. The desire of seeing himself in print, and the wish of putting

himself forward, made him sign his name to every little thing he wrote, and even to many little things that other people wrote, since he was openly accused of plagiarism by M. Talbot, Professor of the College of Nantes. On the cover of one of his books was the announcement of 'A new work by M. le Comte de Villedeuil, this man of the world who might be taken for a Benedictine monk.' This was the prodigy, the well of science, the man à la mode, the nabob, the Louis the Fourteenth! His study was hung with black, decorated with silver daggers; his *calèche* was orange colour; everywhere luxury and bad taste. His desire was always to astonish; but he scarcely ever gained more than a shrug of the shoulders. MM. Alphonse Karr and De Goncourt having on one occasion been summoned for some infraction of the Press Laws, Villedeuil accompanied them to the *Palais de Justice*. When the usher of the court asked him for his papers, in order that he might be admitted into the proper part of the court, Villedeuil answered angrily, 'I have not been summoned, but I am the guilty person; I am the manager of the paper.' What injustice! he was miserable at the idea that he had not been summoned instead. The office of the *Paris* was at the Maison-Dorée! Where can one be better than in the bosom of one's family? The contributors to the *Paris* went from the Maison-Dorée to Auteuil, where the manager had a country-house, and gave a great many dinners during the summer. At dessert, the guests generally became affectionate; they made a great many protestations and were very polite; and Roger de Beauvoir, always agreeable, and never behindhand, invited everybody to dinner on fantastic Wednesdays."

But, I must turn from ordinary samples of literary vivisection to draw attention to the latest specimen of the art. The knife is held by the famous M. Nadar; and his subject is the well-known Abbé Moigno. I confess that I look at M. Nadar's knife with considerable indifference; and that I do not shudder when the Abbé shrieks. People who know much about the sometime editor of 'Cosmos' laugh the loudest.

Nadar has just issued the first number of an illustrated journal, with the title of 'L'Aéronaute.' The *feuilleton* of No. 1. is devoted to a portrait of the critical Abbé, who has been so long in the wake of Paris inventors. The Abbé has fallen foul of the wrathful Nadar, for reasons which appear to be plain, at any rate to the subject of the reverend gentleman's attack. The Abbé's cloth has long given him an impunity of which he has not been slow to avail himself. But his hour has come at last. M. Nadar announces his portrait, and warns him that his *soutane* shall no longer protect him. "You took it off to hit me; well, you shall not put it on again till I have had my blow at you." Nadar owns that he is delighted with the opportunity the malevolent Abbé has given him, of having a warm discussion on "aerial automotion." He promises to worry the reverend critic for some time to come. He will cut him to pieces, carefully. And then, I must confess, Nadar with sharpest satire bites in the portrait of his unhandsome opponent. The Abbé's nose is called "roxalanesque." He is described as negligent in his dress; "although," the dissector adds, "people say he makes plenty of money." M. Nadar looks in vain for the saintly side of the Abbé. His tonsure is hidden under a cocked hat. He is a *Lansquenet*—not a priest. "A rough man, this Captain Moigno!" Other people respect the cloth he will persist in putting over his body; but M. Nadar promises that he will drive his teeth through it—and when his teeth meet, he is not easily shaken off. "You shall not see my heels, Abbé!" M. Nadar shouts. The first sitting over the Abbé is not promising for the future repose of the reverend critic. M. Nadar is only fighting with the common weapon. I know the *café* to which M. Nadar repairs, and what he says there. I have paid to have his private history and personal appearance presented to me. He winced, I doubt not, while he was being cut at; but I have my three francs worth of his flesh. He must submit to the common lot. There is nothing private in Paris. A gentleman who goes to an evening party, turns his friends into "copy." A private



performance! Such an idea is monstrous. Everybody must and does hear everything. I could as easily realize to my mind the private performance of a gale of wind, as a private rehearsal within the fortifications of Paris. B. J.

## EXCAVATIONS AND DISCOVERIES.

Naples, Oct. 24, 1863.

POMPEII is no exception to that course of improvement on which everything has entered in Southern Italy; indeed, it seems to have outstripped everything else; for the activity, zeal and order displayed there are in almost miraculous contrast with that sleepy *lasciar fare*, which formerly could never be roused unless some one was to be plucked. On the improvements which meet the eye of every visitor I have already dwelt, so that it is useless to return to them; but as I was an opponent of the tariff in the first instance, not on the ground of principle so much as on the ground of the amount demanded, I must in all justice say that it works well; that visitors are pleased to pay their two francs and have done with it, and that the Custodes are vastly improved as regards decency and attention. These pleasant changes are all due to Cav. Fiorelli, one of our antiquarian celebrities, and now Provisional Capo of the National Museum. But why provisional? There is not a man who would reflect so much honour on the office; and unless the Government has some "Principino" or "Marchesino" in petto,—which would be highly discreditable to it,—the "Provisional" ought to be transformed into the Permanent Director. I am wandering, however, from my object, which is to report a special excavation yesterday, in honour of Mr. Layard. We went down by the nine o'clock train, and were shortly on the spot, which was in the Strada Augusto, so called from its proximity to the Temple of Augustus. The ground is all new, except that the roofs of the houses have been taken off; and we may be supposed to be standing on a mass of lapilli, of the depth of about two or three feet. In plunge the spades, and away the pumice-stones are shovelled, whilst all eyes are directed to every black lump that may present itself; nothing but bits of iron and bronze, nails or hinges, was found for some time. An excavation is all a lottery; for there is no knowing where those poor frightened wretches concealed or threw away their valuables in their hasty flight. At last a white rim appears—it is of oxidized lead; and the chief excavator is called, who, with a trowel and his hand, removes a mass of lapilli so carefully that scarcely a feather would be disturbed. The white rim grows upon us; it lengthens and widens, and finally expands into a large bath, 10·60 palms in length, 4·30 in breadth, and 1·60 in depth. Methinks the bather could scarcely have been covered with water; but as it was round at one extremity and angular at the other, and as Mr. Layard decided that it was a bath, it would be profanity to dispute it. Near it, too, there was brought to light a bronze machine for drying linen; at the bottom was an open grating for the heat to ascend, and this machine rested on a kind of brazier for the reception of fuel. Altogether, however, this chamber proved a "sell," and so we passed on to what might have been a bath-room in or near the Casa Citaresca, so called from a beautiful bronze statue, the gem of the Museum, discovered there last year. Beyond pieces of "Africano" marble, nothing else was discovered here, except the long tooth of a wild pig and two or three dry bones. During the last week other and more successful excavations, at which I was not present, were made. A cook's shop was discovered, with all the utensils of his art, also some very beautiful frescoes and elegant arabesques; in short, every day is bringing to light the buried treasures of this unfortunate city. I do not remember ever to have spoken of a highly-interesting object which was discovered last year, but which was brought before my notice yesterday in a very pleasing manner, by a highly-finished sketch of Signor Abbate. It is a "Paravento" or screen. When found, the wood was highly carbonized; though the colours, red and yellow, were sufficiently distinct. The form and impression of it were taken in plaster; and thus

has been restored to us one of the articles of domestic comfort used in Pompeii in the first century.

The journals here gratefully acknowledge a relic of Nineveh, which has been presented to the Museum by Mr. Layard. It is an eagle-headed figure: the history of it is curious; and I think you may rely on the following details. It was originally presented to some missionaries at Mosul, who thought that they could not do better than lay it at the feet of the Holy Father. Thence it passed into the Vatican Museum, and afterwards, by one of those processes which I will not attempt to explain, into the Campana Collection. Last change of all was, that it became the property of the famous collector, Baroa, when Mr. Layard, as I understand, purchased the relic, and presented it to the National Museum. Perhaps Rome will yet contribute more than this to the museums of the Italian kingdom.

Let me conclude this letter by stating that only thirty persons are at work at present in Pompeii, whereas last year there were 500; more hands are to be put on directly. The staff consists of four superintendents, three designatori, an architect, a conservatore, a marmorario, a restorer, a modeller, and twenty-four custodes. H. W.

A BUDGET OF PARADOXES.  
(No. IV. 1600—1608.)

Examinatio et emendatio Mathematicæ Hodiernæ.  
By Thomas Hobbes. London, 1600, 4to.

In six dialogues: the sixth contains a quadrature of the circle. But there is another edition of this work, without place or date on the title-page, in which the quadrature is omitted. This seems to be connected with the publication of another quadrature, without date, but about 1670, as may be judged from its professing to answer a tract of Wallis, printed in 1669. The title is 'Quadratura circuli, cubatio sphaeræ, duplicatio cubi,' 4to. Hobbes, who began in 1655, was very wrong in his quadrature; but, though not a Gregory St. Vincent, he was not the ignoramus in geometry that he is sometimes supposed. His writings, erroneous as they are in many things, contain acute remarks on points of principle. He is wronged by being coupled with Joseph Scaliger, as the two great instances of men of letters who have come into geometry to help the mathematicians out of their difficulty. I have never seen Scaliger's quadrature, except in the answers of Adrianus Romanus, Vieta and Clavius, and in the extracts of Kastner. Scaliger had no right to such strong opponents: Erasmus or Bentley might just as well have tried the problem, and either would have done much better in any twenty minutes of his life.

Scaliger inspired some mathematicians with great respect for his geometrical knowledge. Vieta, the first man of his time, who answered him, had such regard for his opponent as made him conceal Scaliger's name. Not that he is very respectful in his manner of proceeding: the following dry quiz on his opponent's logic must have been very cutting, being true. "In grammaticis, dare navibus Austros, et dare naves Austris, sunt æque significantia. Sed in Geometricis, aliud est adsumpsisse circulum BCD non esse majorem triginta sex segmentis BODF, aliud circulo BCD non esse majora triginta sex segmenta BODF. Illa adsumptiuncula vera est, hec falsa." Isaac Casaubon, in one of his letters to De Thou, relates that, he and another paying a visit to Vieta, the conversation fell upon Scaliger, of whom the host said that he believed Scaliger was the only man who perfectly understood mathematical writers, especially the Greek ones: and that he thought more of Scaliger when wrong than of many others when right; pluris se Scaligerum vel errantem facere quam multos *καρποδοῦντας*. This must have been before Scaliger's quadrature (1594). There is an old story of some one saying, "Mallem cum Scaligero errare, quam cum Clavio recte sapere." This I cannot help suspecting to have been a version of Vieta's speech, with Clavius satirically inserted, on account of the great hostility which Vieta showed towards Clavius in the latter years of his life.

Montucla could not have read with care either Scaliger's quadrature or Clavius's refutation. He

gives the first a wrong date: he assures the world that there is no question about Scaliger's quadrature being wrong, in the eyes of geometers at least: and he states that Clavius mortified him extremely by showing that it made the circle less than its inscribed dodecagon, which is, of course, equivalent to asserting that a straight line is not always the shortest distance between two points. Did Clavius show this? No, it was Scaliger himself who showed it, boasted of it, and declared it to be a "noble paradox" that a theorem false in geometry is true in arithmetic; a thing, he says with great triumph, not noticed by Archimedes himself! He says in so many words that the periphery of the dodecagon is greater than that of the circle; and that the more sides there are to the inscribed figure, the more does it exceed the circle in which it is. And here are the words, on the independent testimonies of Clavius and Kastner:—

"Ambitus dodecagoni circulo inscribendi plus potest quam circuli ambitus. Et quanto deinceps plurium laterum fuerit polygonum circulo inscribendum, tanto plus poterit ambitus polygoni quam ambitus circuli."

There is much resemblance between Joseph Scaliger and William Hamilton, in a certain impetuosity of character, and inaptitude to think of quantity. Scaliger maintained that the arc of a circle is less than its chord in arithmetic, though greater in geometry; Hamilton arrived at two quantities which are identical, but the greater the one the less the other. But, on the whole, I liken Hamilton rather to Julius than to Joseph. On this last hero of literature I repeat Thomas Edwards, who says that a man is unlearned who, be his other knowledge what it may, does not understand the subject he writes about. And now one of many instances in which literature gives to literature character in science. Anthony Teissier, the learned annotator of De Thou's biographies, says of Finæus, "Il se vanta sans raison avoir trouvé la quadrature du cercle; la gloire de cette admirable découverte était réservée à Joseph Scaliger, comme l'a écrit Scévole de St. Marthe."

Natural and Political Observations... upon the Bills of Mortality. By John Graunt, citizen of London. London, 1662, 4to.

This is a celebrated book, the first great work upon mortality. But the author, going *ultra crepidam*, has attributed to the motion of the moon in her orbit all the tremors which she gets from a shaky telescope. But there is another paradox about this book: the above absurd opinion is attributed to that excellent mechanist, Sir William Petty, who passed his days among the astronomers. Graunt did not write his own book! Anthony Wood hints that Petty "assisted, or put into a way" his old benefactor: no doubt the two friends talked the matter over many a time. Burnet and Pepys state that Petty wrote the book. It is enough for me that Graunt, whose honesty was never impeached, uses the plainest incidental professions of authorship throughout; that he was elected into the Royal Society because he was the author; that Petty refers to him as author in scores of places, and published an edition, as editor, after Graunt's death, with Graunt's name of course. The note on Graunt in the *Biographia Britannica* may be consulted; it seems to me decisive. Mr. C. B. Hodge, an able actuary, has done the best that can be done on the other side in the *Assurance Magazine*, viii. 234. If I may say what is in my mind, without imputation of disrespect, I suspect some actuaries have a bias: they would rather have Petty the greater for their Corypheus than Graunt the less.

Pepys is an ordinary gossip: but Burnet's account has an animus which is of a worse kind. He talks of "one Graunt, a Papist, under whose name Sir William Petty published his observations on the bills of mortality." He then gives the cock without a bull story of Graunt being a trustee of the New River Company, and shutting up the cocks and carrying off their keys, just before the fire of London, by which a supply of water was delayed. It was one of the first objections made to Burnet's work, that Graunt was not a trustee at the time; and Maitland, the historian of London, ascertained from the books of the Company that he was not admitted until twenty-three days after the breaking out of the fire. Graunt's first admission to



the Company took place on the very day on which a committee was appointed to inquire into the cause of the fire. So much for Burnet. I incline to the view that Graunt's setting London on fire strongly corroborates his having written on the bills of mortality: every practical man takes stock before he commences a grand operation in business.

De Comets: or a discourse of the natures and effects of Comets, as they are philosophically, historically, and astrologically considered. With a brief (yet full) account of the III late Comets, or blazing stars, visible to all Europe. And what (in a natural way of indication) they portend. Together with some observations on the nativity of the Grand Seigneur. By John Gadbury, Φιλομαθηματικός. London, 1665, 4to.

Gadbury, though his name descends only in astrology, was a well-informed astronomer. D'Israeli sets down Gadbury, Lilly, Wharton, Booker, &c., as rank rogues: I think him quite wrong.

An essay towards a real character and a philosophical language. By John Wilkins (Dean of Ripon, afterwards Bishop of Chester). London, 1668, folio.

This work is celebrated, but little known. Its object gives it a right to a place among paradoxes. It proposes a language—if that be the proper name—in which things and their relations shall be denoted by signs, not words: so that any person, whatever may be his mother tongue, may read it in his own words. This is an obvious possibility, and, I am afraid, an obvious impracticability. One man may construct such a system—Bishop Wilkins has done it—but where is the man who will learn it? The second tongue makes a language, as the second blow makes a fray. There has been very little curiosity about his performance, the work is scarce; and I do not know where to refer the reader for any account of its details, except to the partial reprint of Wilkins presently mentioned under 1802, in which there is an unsatisfactory abstract. There is nothing in the *Biographia Britannica* except discussion of Anthony Wood's statement that the hint was derived from Dalgarno's book, 'De Signis,' 1661. Hamilton (*Discussions*, Art. 5, 'Dalgarno') does not say a word on this point, beyond quoting Wood; and Hamilton, though he did now and then write about his countrymen with a rough-nibbed pen, knew perfectly well how to protect their priorities.

Problema Austriscum. Plus ultra Quadratura Circuli. Auctore P. Gregorio a Sancto Vincentio Soc. Jesu. Antwerp, 1647, folio.—Opus Geometricum posthumum ad Mesolabium. By the same. Gandavi (Ghent), 1668, folio.

The first book has more than 1,200 pages, on all kinds of geometry. Gregory St. Vincent is the greatest of circle-squarers, and his investigations led him into many truths: he found the property of the area of the hyperbola which led to Napier's logarithms being called *hyperbolic*. Montucla says of him, with sly truth, that no one has ever squared the circle with so much genius, or, excepting his principal object, with so much success. His reputation, and the many merits of his work, led to a sharp controversy on his quadrature, which ended in its complete exposure by Huyghens and others.

Renati Francisci Simii Mesolabium. Leodii Eburacum (Liege), 1668, 4to.

The Mesolabium is the solution of the problem of finding two mean proportionals, which Euclid's geometry does not attain. Slusius is a true geometer, and uses the ellipse, &c.; but he is sometimes ranked with the trisectors, for which reason I place him here, with this explanation.

The finding of two mean proportionals is the preliminary to the famous old problem of the duplication of the cube, proposed by Apollo (not Apollonius) himself. D'Israeli speaks of the "six follies of science,"—the quadrature, the duplication, the perpetual motion, the philosopher's stone, magic, and astrology. He might as well have added the trisection, to make the mystic number seven: but had he done so, he would still have been very lenient; only seven follies in all science, from mathematics to chemistry! Science might have said to such a judge,—as convicts used to say who got seven years, expecting it for life, "Thank you, my Lord, and may you sit there till they are over,"—may the Curiosities of Literature outlive the Follies of Science! A. DE MORGAN.

#### OUR WEEKLY GOSSIP.

THERE will be a great gathering on Tuesday, at the first meeting of the Photographic Society for the season. Mr. Smith, of the Museum of Patents, will exhibit the photographs and daguerreotypes supposed to be taken by Matthew Boulton and James Watt, at Soho, near Birmingham, during the last century. The subject is of the greatest interest. There is much difference of opinion as to the genuineness of the photographs; but in a *Life of Boulton*, published sixty years since, it is stated that "at Soho, in 1783, was discovered a means of taking pictures from the originals so accurately as to defy the detection of the most experienced connoisseurs."

Somersetshire is busied in devising projects to do honour to Capt. Speke, of whom the county is naturally proud. At a recent meeting of the magistracy at the end of the Wells Sessions, there was a regular progression of ideas. Mr. Dickinson proposed a public dinner. Sir William Miles thought there should be a good ball afterwards. Mr. Somerville hoped that something more substantial would follow. Mr. R. A. Kinglake opportunely remarked that the Queen had expressed a wish that some memorial of Capt. Speke's services should be placed in his native county. A bust was suggested; Lord Taunton and Sir Walter Trevelyan decidedly objected. Obelisks and fountains were not more warmly received, and the presentation of a piece of plate (which is not a public memorial) was recommended as likely to be more gratifying to the Captain. After future consideration, decision will follow. An Egyptian obelisk we think little suitable to this country, and not geographically referring to the sources of the river. A fountain might be made to do honour to the traveller, and to tell the "story of the Nile"; and many good reasons may be found why the counterfeit presentment of the traveller should be preserved in a bust, and the latter be placed with those of other Somersetshire worthies. The dinner and ball we take to be serious anachronisms in this matter. In the former, there is no true hospitality, and when we think how all the manhood is wrung out of a man who now stands up to, or rather not to, dance, we draw the comparisons that the Captain might dread between the male animal here and the African who could gaze at the sun like an eagle, under the Equator. We leave the form of public memorial to be determined upon by those who have the honour of the county in their hands; and, probably, the fountain will be considered the most appropriate. The county will thereby show its pride in a noble son, but as the Captain is a younger son and a bachelor, we hope a second memorial may be added, such as a candelabrum, or a service of plate,—something to add lustre to his future home, to remind his wife that her husband is a hero, and his children that they inherit the obligations which bind those who have heroes for their fathers.

An impudent hoax, or an egregious blunder, committed in France, has been misleading some of our contemporaries. A M. Havaré has recently published, in Paris, a little volume, entitled 'Voltaire et Madame du Châtelet: Révélation d'un Serviteur attaché à leurs Personnes.' This has been taken for a genuine book, not without some hesitation, but yet accepted, for one writer observes, speaking of the volume, "It is indeed so odd that it is hard to imagine that any one can have forged it, and this is perhaps the strongest argument in favour of its authenticity." The volume of which this is said is simply a reprint of part of an old and well-known book, 'Mémoires sur Voltaire, et sur ses Ouvrages, par Wagnière de Longchamps, ses Secrétaires.' This book was first published in Paris in 1826. The book attracted considerable attention on its first appearance, and ran through two, if not more, editions. A Correspondent, who addresses us on this subject, states that a copy of an early edition, of 1833, is in his possession, "which," he adds, "a friend obtained for me in Paris, last Easter, without any difficulty. One article based upon the work, contributed to the *Foreign Review*, in 1829, is rescued from oblivion under the title 'Voltaire,' in vol. ii. of Carlyle's 'Miscellanies.' Longchamps was a sort of valet-secretary to

Voltaire for some years before his residence at Berlin, and Wagnière was his secretary at Ferney. The volume which has beguiled the reviewers is simply a reprint of Longchamps's narrative, considerably marred by M. Havaré's editorial labours."

Bishop Milner, of the Roman Catholic Church, abused poor Dr. Lingard because he had written an unbiassed and not a Popish (if we may use that word unoffensively) History of England. Yet Lingard was thoroughly Roman Catholic by education, feeling and conviction. He had been born, was trained, lived and died with his fellows in the faith. Dr. Woodlock, Rector of the Roman Catholic University in Dublin, has recently, in an inaugural address, attacked another author, but of a different stamp,—namely, Moore,—whose indifference to the church into which he was baptized the Doctor attributed to the alleged evils of his mixed education. Having quoted a couplet from one of Moore's 'Melodies,'—

Unprized are her sons till they learn to betray, &c.

Dr. Woodlock said: "Alas! perhaps a sadder proof of the want of such a training, truly religious and masculine, because Catholic, cannot be found than is supplied by the history of him who penned these expressive lines, and did so much, by the charms of his song, to bring before the world the wrongs of his country!—a character so sweet and loving in childhood, capable, with due development, of realizing all his own brightest dreams of religion and patriotism, which, for want of that development which a thoroughly Catholic education alone can impart, became stunted and miserable, living on the smiles of base courtiers, betraying his children's souls to a religion which he believed false, and dying, as it is to be feared, without the blessings of that faith which he had once loved, and which every true Irish Catholic values as his richest treasure." It is to be observed that all of Moore's poems that he wished unwritten, were composed when he most loved his church. That an unmixt education cannot cure an author of writing according to his honest opinion, is proved by Lingard's case; that it cannot cure him of absolute filthiness, may be seen in the case of Aretino.

On Monday next, the National Shakespeare Committee will take into consideration a proposal for calling a public meeting in London of persons interested in the Shakespeare Tercentenary Celebration.

The foundation-stone of the Wedgwood Institution, at Burslem, was laid, with much ceremony, on the 26th inst. This building is to comprise a school of Art, a museum, and a free library, and will be erected by the inhabitants of the Potteries as a memorial, in his native town and place of work, to Josiah Wedgwood. The building is to be in Queen Street, with a frontage of 100 feet, the style Italian, of Renaissance character. The architect is Mr. G. W. Nichols, of West Bromwich.

Josiah Wedgwood's name has, through the Chancellor of the Exchequer, been on most men's lips this last week. Opportunely therewith, we are able to announce that a *Life of Wedgwood*, from his private correspondence and family papers, is in preparation, by Elizabeth Meteyard, and will be published by Messrs. Hurst & Blackett.

'Thyra Gascoigne,' a posthumous work by the Authoress of 'My Good-for-Nothing Brother,' is the most important of the new books to be published by Messrs. Tinsley.

The letter from a perplexed author, "Dunn Browne," in our last, has elicited the following reply:—

"Brook Street, Oct. 26, 1863.

"Allow me, in justice to myself as the 'coming man' alluded to by Mr. 'Dunn Browne,' to assure your Correspondent that I am in no way responsible for the delay of which he so justly complains. So far from it, I am probably even a greater sufferer than himself. For four months the purchase-money agreed upon with the trustees has been lying idle at my bankers', while I have been vainly trying to get possession of the stock; and if your Correspondent will favour me with a call, I shall be only too happy to give him any help I can in pushing on the matter. I think I may venture to

assure him that, under the new management, there shall, at least, be no reason to complain of the manner in which the business is conducted.—I am, &c., C. W. A."

The Archbishop of Dublin, whose death has created a vacancy in the office of President of the Statistical and Social Inquiry Society of Ireland, during the last session attended on two occasions, on the latter of which he took part in the discussion on his own paper 'On Secondary Punishments.' The vacancy will probably be filled by one of the Vice-Presidents, amongst whom Sir T. Larcom, Judge Longfield, and the Solicitor-General may be mentioned as active and energetic workers in the cause of Social Science in Ireland.

A wayfarer in Victoria (British Columbia) writes: "I cannot help feeling that the place is a mistake. All admit that it must subsist entirely on the gold; and that is now taken out only on a few claims at Cariboo, and hardly employs one-twentieth of the 5,000 men said to be there. Even these claims will, it is said, be worked out next year; and then, excepting the Fraser, which is entirely in the hands of the Chinamen, who make it pay by living on rice, and Rock Creek (near the southern boundary), which is very limited, there will be no diggings, unless fresh are struck. Peace River, north of Cariboo, has turned out *nil*, I believe. Stickeen, ditto. The *Times* Correspondent has just gone up to Cariboo for the first time, and will give his version of the matter. He keeps very close to the escort, as so many English and Canadians have sworn to shoot him."—All Correspondents, we may add, have, in the language of the place, to "keep their weather-eye open," for the most astounding stories are told for their bewilderment. We have heard of a report that 35 lb. of gold had been taken in one day's digging from a place whence a grain had never issued to upper light.

On the 18th inst., the jubilee of the Battle of Leipzig was celebrated all over Germany; the song of Arndt, 'Was ist des Deutschen Vaterland,' was sung, and the name of the composer published for the first time. He is Herr Johannes Cotta, born at Ruhla, in the Thuringian Forest. When a student of theology at Jena, in 1814, he composed Arndt's song. He is now clergyman at Willerstedt, a small village in Thuringia.

On the 13th inst. the disinterment of the earthly remains of Beethoven and Schubert took place in the Währinger Churchyard in Vienna, at the instigation of the direction of the Musical Union. Many of the notabilities of the town, and many friends of Art, were present on the occasion; among the living relatives of Schubert, his brother Andreas, who holds a Government situation in the Treasury, was noticed. The mortal remains of Beethoven were found complete, all but the two temple bones, which are supposed to have been lost on the occasion of the section undertaken by Dr. Wagner, on the 27th of March, 1827 (the day after Beethoven's death), when the skull was sawn through and dissected into several parts. Schubert's skull was found quite complete, with even the hair on his head. But some of the ribs and several smaller parts of bone were missing, and could not be discovered. The remains of both great men were laid in metal coffins; both coffins were then closed, sealed, and conveyed into the chapel of the Friedhof, where they are to remain until the completion of the vaults, when the solemn transference is to take place. The present Währing Cemetery begins to be surrounded on all sides with buildings; it will therefore, in a very short time hence, become necessary to close it. Foreseeing this, the idea has been started among those who have taken the matter in hand, to convey the remains of the two great *maestri* into the Votiv-Kirche, now in process of building, and thus to make the beginning of an Austrian Pantheon. Already steps have been taken to obtain the consent of the Prince-Archbishop and the Consistory. Plaster casts will be taken from the two skulls. The skulls themselves are to be placed hereafter, with the permission of the relatives, in the archives of the Society of the Friends of Music. The remains, as they were found, have been photographed.

University Latin is not always distinguished for classical purity, even in Oxford, but it is not every day we meet with so wonderful a specimen as the subjoined, which was this year issued by the authorities of the University of Jena. The following is the literal translation:—"We have, indeed, heard that those cannibals who, in barbarous countries, hunt black men like savage animals, in order to catch them and put them in servile chains, set so-called bloodhounds on the fugitives; but never have we heard, still less have we seen, that in zones of civilization a man in his sound senses has set his dog on people as on wild cattle. That a reasonable man, and one engaged in the study of the sciences, could be capable of such an action, hast thou given us the proof, thou F— K— of Riga, student, for thou hast—we are ashamed to say it—in the market, in open daylight, in the midst of the citizens, out of mere sport, set on suddenly and brutally thy colossal dog—and what a bull-biter!—on fourteen-year-old maidens and old, infirm grandmothers. In just punishment for this barbarous brutality, thou art herewith banished for two years from the town and precinct of Jena."

Herr Carl von der Decken, the explorer of Eastern Africa, who, together with the late Mr. Thornton, ascended Kilimanjaro and Kenia, has arrived in Hanover. He is about to publish an account of his journey, calculated to set the controversy as to what he has and has not done finally at rest. Herr von der Decken was formerly a Lieutenant in the Hanoverian army, and it is his intention to purchase a river steamer, and start once more for Eastern Africa.

#### SCIENCE

*A Dictionary of Chemistry and the Allied Branches of other Sciences.* Vol. I. By Henry Watts, B.A. (Longman & Co.)

ONE of the alchemists wrote, "It surpriseth me not that God has made so many things out of a few elements—my wonder is, that He hath not made many more." Of late years it appears to have been the desire of the chemist to show the facility with which a variety of compounds, almost infinite in their intercombinations, can be produced. This work, of which the first volume only is before us, is a striking example of this. The last edition of Dr. Ure's 'Dictionary of Chemistry' was published in 1831. On that work Mr. Watts professes to found his voluminous production. Within a few hundred pages Dr. Ure comprehended descriptions of all the then known chemical elements and their combinations. He gave some elegantly-written essays on the Physical Forces (known to his philosophy as the Imponderable Elements), and he introduced a good Glossary of Mineralogy. That this Dictionary was fully sufficient to represent the science of Chemistry, as it then existed, is proved by the extensive demand, which for years continued, for this volume. It was the text-book of the chemical student, it was the *vade-mecum* of the manufacturers, and it was the popular authority by which questions of science involved in patent-rights were determined. Mr. Watts finds himself compelled to produce four volumes, the first of which contains 1,150 pages; and it is only by adopting a condensed style, and by using close, clear type, that he is able, even within these limits, to comprehend the science of Chemistry in its present state. That every legitimate effort has been made at compression is proved by the fact that, in the German 'Dictionary of Chemistry' edited by Liebig, Pogendorff and Wöhler, the letter A occupies 1,720 pages, the letter S 1,400 pages; the first five letters extending over printed space equal to that which will be represented by Mr. Watts's four volumes.

Since Dr. Ure wrote, the whole science of Organic Chemistry has sprung into existence; and it has been so fertile of discoveries which

have ministered to the arts and manufactures, that nearly all our young and energetic chemists have been seduced to labour within its charmed circle. The natural result has been the multiplication of compounds to such an extent as to be inconvenient—serving, indeed, no other end than that of proving that the possible interchanges of the known elements are infinite.

Induction has been carried by the organic chemist beyond its healthful bounds. It is like a plant which has been placed in too stimulating a soil; it has grown wildly, producing many beautiful flowers and some fruit; but it requires the hand of the skilful trainer to bring it within those limits which will ensure the highest degree of healthful luxuriance. Examples of this will be found by turning to any of the articles in this Dictionary describing the alkaloids. These interesting combinations of oxygen, hydrogen or nitrogen, and carbon, in ever-varying proportions, are shown to be capable of combining with alkalies, acids, metals, earths, and those elements—such as phosphorus and sulphur—which still hold an independent place in our classification. Therefore, each alkaloid is the parent of an exceedingly large and constantly-increasing family. It was the principle of the philosophy of Lavoisier that the names given to the chemical elements and their compounds should express the nature of each. Nothing could be more complete than this system of nomenclature when applied to the simple combinations. Oxide of iron, chloride of sulphur, iodide of nitrogen, and the like, are most transparent terms; so are all the names expressing the combinations of acids and alkalies or earths—as nitrate of potassa, sulphate of soda, carbonate of magnesia, and so on. When, however, we carry out this rule—as our most philosophical chemists desire to do—through the mazes of the science as it now exists, we arrive at a creation of terms most cumbersome and, except to the adept, most obscure.

In Part VII. of the Dictionary before us we have numerous striking examples of this evil. *Bromide of Triammo-diceo-pro-diammonium*, and *Tetrammonio-cupric Hyposulphate*, although simple instances, which purely express the nature of the compound, are not very easily remembered by the most intelligent non-chemical reader. *The Hydrate of Ethyl-methyl-continium* is sufficiently extensive, but when the addition is demanded of *Chloro-platinat of*, or *Chloro-aurate of*, or other combinations of metals and acids, to express the character of a new chemical salt, the most patient reader must weary of such names. A philosophical principle, perfect within certain limits, is here proved to have become unwieldy by extension. A mind of a similar order to that of the philosopher who originated our chemical nomenclature is required to give clearness and conciseness (by the introduction of some new method of naming new things) to the wilderness of terms, which threatens to impede the progress of one of the most useful of the sciences.

A dictionary of a science must, to be complete, give all the words employed in that science, with explanations of the meanings of those terms. The multiplication of compounds has necessarily led to the construction of the numerous complex terms to which we have referred. Hence the voluminous nature of the present Dictionary.

A careful consideration of the laws which, according to well-established theory, regulate the combinations of matter, both organic and inorganic, leads us to suggest, for the study of the chemical philosopher, the possibility of constructing a terminology which shall gather into well-ordered groups the great facts of the science, around which may be collected, by a



simple system, the less important phenomena. Induction has been worked with so much zeal and so much ability, that a perfect wilderness of facts has been brought together. Deduction must now be brought in force upon this gathering—the scattered truths must be arranged in groups—and these again colligated according to the theory which may appear to the master-mind required for the task to shed the most light on the phenomena of chemical affinity. Without this, chemistry will fail to advance. The car of science already labours heavily under the burthen it bears over the gem-bestrewn road on which it travels.

The Editor of this Dictionary of Chemistry has by his previous labours fitted himself in a peculiar manner for this important and most useful task. By translating Gmelin, and editing the *Journal of the Chemical Society*, he has made himself familiar with the progress of thought both at home and abroad, as directed towards discoveries in chemical science, and the practical applications which those already known are daily receiving. The English language is not rich in lexicons of science: we would point to this work as a model upon which others might be framed. It certainly exhausts the subject up to the date of publication, and therefore forms, as it were, the balanced ledger of the chemist. To the practical analyst this work must prove of the utmost value,—to the philosophical investigator it must, as the record of all former labours, be a great gain,—and to the student who is true to his studies it will prove an ever-ready guide.

Our manufacturers know the value of chemistry, and are—many of them—experts in the special branches of the science which bear on their particular industries. They require to know the latest discoveries and to keep them, as it were, in stock, until the march of improvement renders it necessary to apply them. This Dictionary places them in possession of these desiderata.

We have heard objections urged against the introduction of chemical symbols so extensively as they are found in the pages of this Dictionary. The objectors should bear in mind that the lexicon of a science would not be complete did it not fully and faithfully give to the students who may use it the language in which its professors express the facts of the science. Those who do not desire or require to study the steps by which the truths recorded have been gained may pass them over. A plain statement of every fact is before them for their use, and they need not trouble themselves with symbols and equations, unless they desire to perfect their knowledge.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. British Architects, 8.  
— Entomological, 7.  
— Royal Institution, 2.—General Monthly Meeting.  
TUES. Photographic, 8.  
— Anthropological, 8.—'Superficial Convolutions of a Microcephalic Brain,' by Prof. J. Marshall; 'Cist at Burgesshead,' Mr. Roberts and Prof. Bank; 'Indian Tribes of Vancouver's Island,' Capt. Jacob.  
WED. Geological, 8.—'Ichthyolites from New South Wales,' Sir P. de M. G. Sertou; 'Geology of Nile Valley,' &c., Mr. Adams.  
THURS. Chemical, 8.—'Detection of Nitric Acid,' Dr. Sprengel; 'Physiological Variations of Hippuric Acid in Urine,' Dr. Thudichum.  
FRI. Philological, 8.

#### FINE ARTS

##### THE ARUNDEL SOCIETY.

THE latest publications of the Arundel Society lie before us. These consist of a chromo-lithograph from Francesco Francia's fresco representing, in the desecrated church of St. Cecilia, at Bologna, the marriage of the saint to whom it was dedicated; and two illuminated initial letters from the choral books in the Piccolomini Library at Siena.

There is, in a fine fresco, an appearance as of an indwelling light, familiar to and much enjoyed

by artists, although less highly appreciated by amateurs. It is difficult to describe this quality of fresco painting in other English words than "lucid softness." While regretting that the Arundel Society has not been successful in getting this characteristic of fresco painting reproduced in its chromo-lithographic copies, we are not ignorant of the difficulty of the achievement itself. It is, however, in the overcoming of such difficulties that the art of the reproducer is exercised. Chromo-lithography offers peculiar advantages for the copying of frescoes. In making such copies there is to be rendered rather the brightness of water-colour—proved by many examples to be entirely within the reach of the process—than that jewel-like and liquid depth of colour which is characteristic of an oil painting. Fresco painting, divested of technical difficulties, is little else than water-colour painting on a large scale. Many fine water-colour pictures resemble frescoes in a startling manner. It seems to us that not only does Francia's picture, as copied by the draughtsman of the Arundel Society, show considerable shortcomings in reproducing the peculiar character of frescoes, but that the process of chromo-lithography has not been in this work employed so happily as it might have been. We have seen the most brilliant and powerful drawings by Mr. William Hunt reproduced by the chromo-lithographic process in a manner that leaves little to be desired. Having seen the successful use of the process in attaining such brilliancy as Mr. Hunt's works possess, it is difficult for us to conceive why the very inferior luminosity of a fresco has not, in the instance to which we now refer, been successfully reproduced. It may be said that the execution of Francia is not a little dry and ivory-like, as well as hard, and that his half-tones are often heavy and hot. With regard to the original now in question, as existing in a desecrated church, and long exposed to deleterious influences, it may be averred that the work itself is no longer in a proper condition to represent its original state, and that, therefore, some freedom is allowable in copying it.

If these objections to the complaints rife amongst artists of the not wholly satisfactory quality of the Arundel Society's reproductions be thus answered with regard to one copy published by it, they still remain unanswered with respect to many others, to which they are equally applicable and frequently applied. Fra Angelico, Masolino, Lippi, Perugino, Da Vinci, Luini, Pinturicchio, Sanzio, Ghirlandajo and Del Sarto—masters whose works have supplied the Society with models—have not all of them the leather-like surface common to nearly all the chromo-lithographic reproductions to which we now refer. Of course there is a difference in the reproductions—all Old Masters' styles are not rendered wholly in one likeness; but what we complain of is that there is not difference enough in these copies. There is, indeed, an absolute identity of a quality that is much prized by painters—i. e., surface—in the whole of these transcripts: the surface of Masaccio is rendered as one with that of Francia. That pictures produced by so many different hands, and embracing specimens of styles and phases of Art that prevailed successively during a considerable space of time, should so nearly resemble each other as the Arundel Society's transcripts do, is incredible. Here, then, we lose one very important element of the value of these copies. This want of emphasis on the individuality of diverse styles is to be lamented.

It is stated, in the official account of the Arundel Society's plan and objects, dated "December, 1862," that "the independent position of its governing body would induce less regard to the popularity, and more to the artistic value, of its productions than could fairly be expected from an ordinary publisher." Nothing could be truer than this, and the Society, as a publishing firm, has certainly fulfilled its promises, in so far as the selection of excellent examples of Fine Art goes, and has done admirably in other respects than that of the chromo-lithographic copies; its line engravings from Fra Angelico frescoes in the Chapel of Nicholas the Fifth are valuable, and do the taste and skill of M. Kupelwieser, who wrought them, great credit; its casts from ivories and reductions of the

antique are excellent. If, however, the managers of this association are placed above the common regard to popularity, how is it that they do not reproduce the originals of their chromo-lithographs in their present condition, and, notwithstanding the ravages of time and man, give to their transcripts at least the quality of perfect fidelity to the present condition of the models? We should treasure a true copy from a great work, however mutilated it now be, in preference to the restoration by a copyist, however intelligent and sympathetic he appeared. If a picture by Masaccio, or Raphael, has lost portions of its surface, and the bare wall is visible where drapery, accessories or extremities have been,—if there are patches in it, cracks or holes, by all means let us have them in our copies, in place of restorations by the Italian or German gentlemen employed to reproduce the originals.

A speaker, in addressing the members of the Arundel Society at their last general meeting, said that he, or the managers whom he represented, aimed at having copies of the great masters' works on the walls of every parson's house throughout the country. It was paying the clergy, or that educated class they were taken to represent, a very poor compliment if the speaker supposed they cared not for the fidelity of such wall-decorations to their originals, but sought rather the seeming completeness of a neat chromo-lithograph "framed and glazed." The clean, bald look of the Society's copies is presumed to represent that of the fresco originals when they were newly done. To the uneducated and but half-appreciative eye, there may be something attractive in the smoothness and complete condition of the transcripts; but to the artist there is something not a little painful in the mere fact of restoration. To accept the copyists' restorations of famous works under the name of faithful transcripts, or to be satisfied with anything less than the whole truth and nothing but the truth of the originals, is but a poor way of popularizing Art. It is an attempt to do so in the lowest sense, and by no means acting up to the lofty pretensions of the current "Notice," which assures us that "the independent position of the governing body would induce less regard to the popularity, and more to the artistic value of its productions," &c.

In like manner, the Elgin Marbles might be popularized by a wholesale repair of the surfaces of the statues, a smoothing off of the roughnesses of the fractures, and, to carry the matter only a little further, by the addition of heads and hands to the Theseus and the Illisus. A head to the last-named statue, a nose for the Theseus, hands and feet for both, and a general scraping and smoothing of their surfaces, might—especially if a little attractive colouring were added—render the now glorious Greek ruins almost as popular as are our "restored" Gothic cathedrals to the multitude who, ignorant of Art, are taught for the veneration of time's effects. Such treatment has been vouchsafed to perfect Gothic sculptures, and why should not Phidias come in for his turn with the scraper? What is there in Alcámenes that we should let him off the rasp and the colouring brush? Let us touch up the Panathenaic frieze,—who cares for the *peplus* of the goddess now? Are not the thousand talents spent and done with?

The Arundel Society, in publishing admirable reductions from these antiques in the British Museum, has not proposed to complete even their weather-frayed surface, although it does not hesitate to repair time-damages and rain-stains upon the frescoes when producing copies of them. No doubt, if an ingenious modeller set himself to repair damages to the Theseus, we might see the thus completed work, not merely—as the Arundel Society's advocate desired for copies of old pictures—in every parsonage throughout the country, but in every parlour over every door from Islington to Walworth.

Another point remains to be pressed upon the attention of the managers. We observe in the whole series of chromo-lithographs, with but few exceptions, a want of spirit, a lack of that nerve and vitality in translation which is so needful to deliver a copy out of the regions of the mechanical and the dull. In short, the breathing and intelligent spirit that alone gives value to copies from pictures



is but too often absent from those in question. The grave, masterly vigour of the great masters is seldom recognizable in them. 'The Marriage of St. Cecilia' sins deeply in this respect. Many of the figures want that elasticity of action and the motion which distinguish the productions of every great master. Much of the grace, such as it was, of Francia has been lost.

The copy of the fresco now before us is not more, nor is it less, satisfactory in execution than its companion work previously published, 'The Burial of St. Cecilia.' It is very carefully rendered so far as the mere forms—the letter, so to say,—of the original goes. We must seek for nothing else. In looking at the chromo-lithograph, we cannot deny that great difficulties have been overcome ere it was produced. We know that, even if it has ever been engraved before, it certainly stood small chance of being engraved again, so that, besides making known a noble work of Art, the efforts of the Arundel Society have drawn attention to it; and there is infinitely less risk of its utter destruction than before the copyist sat down before it. We know that transcripts, such as that in question, are inexpensive—that they fill a wider circle than could be appealed to by any other process of publication than that of the Arundel Society. Knowing all this, we, however, feel that the method of reproduction, as now in practice, is singularly mechanical, inartistic and spiritless. In spirit, the latest work is behind its companion, 'The Burial of St. Cecilia.'

The initial letters, a C and an L, from the Piccolomini Library, are splendid examples of their kind. The first is accompanied by two admirable pieces of scroll-work, vigorous and good in composition, as are most examples of their date. In the centre of the letter itself is a beautiful miniature of St. Lawrence, with the emblems of his martyrdom; he is attended by angels. The L is almost equal to the C. These illuminations are published as experiments, and in compliance with the wishes of many possessors of the series of letters issued in outline by the Society. Should the sale answer the expectations of the Society, the whole may be brought out in the same manner. The Arundel Society has recently published a reduction, by Mr. Cheverton, from the head of the horse from the chariot of Night, in the eastern pediment of the Parthenon, now part of the Elgin Collection in the British Museum.

**FINE-ART GOSSIP.**—An effort is being made to obtain subscriptions for a monument to Isaac Walton, to be erected in Stafford, his birthplace.

The recent visit of the Worcester Diocesan Architectural Society to the church at Bosbury, Hereford, brought to notice some curious facts in its history, and in that of the village itself. The latter contains an unusual number of timber-fronted houses,—was a seat of the Bishops of Hereford, and of the Knights Templars. In the churchyard exists what is a great rarity—a perfect cross, the head continuing on the shaft. It is related that when the Puritans visited this place, with a view to the destruction of idolatrous sculptures, they were received by a gentleman of influence, on the side of the Commonwealth, who persuaded them to spare the cross and place on its base an inscription, which still remains, as follows: "Honour not the +, but honour God for Christ." Some years ago this cross was shifted, and in the ground beneath it was found a large, rough mass of rock, that had apparently been an object of religious importance, if not of worship, in times ere the cross was placed above. The church, which is very large, contains many curious tombs, among them some incised stone crosses, two others, with effigies, of members of the Harford family, 1559, 1578; the tower seems to have been fitted as a place of refuge from the assaults of the Welsh Marchmen; in it are six bells, on one of which is inscribed, "All you that hear my clanging sound, Repent before you go to ground." There remain a bell-cote for the Sanctus bell, on the gable of the nave, and an open timber porch. North of the church are a pointed gateway and a round dove-cote; in a farm-house is a room with much carving on its walls. In the

Crown Inn is a room containing carvings of Jacobian character, indicating it to have been part of a seat of the Harfords.

The new railway viaduct now erecting across the Thames a little below Southwark Bridge is to be similar in all respects of architectural character to that nearly completed at Hungerford for the Charing Cross Railway Company. These bridges will bear trains on their way to and from the City terminus in Cannon Street, and afford means for the rapid transit of passengers from Charing Cross to the City and *vice versa*. Five minutes is said to be the time proposed for either of these journeys.

Messrs. Morris, Marshall & Faulkner, of Red Lion Square, are engaged upon a stained-glass window to be placed in the south transept of Lyndhurst Church, Hants. It has four trefoil-headed lights; its tympanum is filled with tracery, the principal openings in which are four in number; the highest of these contains glass representing Christ, as the Lamb, bearing the flag; the other three openings hold angels censuring. The minor openings of the window-head are filled with geometrical ornaments. The first of the lights in the body of the work bears the subject of Joshua commanding the sun to stand still. The second light shows, in its upper part, Elijah praying for the fire to consume his offering, while the Priests of Baal implore their god to do the like with that which lies upon Baal's altar; in the lowest division of the light are the people of Israel prostrating themselves and awaiting the sign. The third light will contain the Martyrdom of St. Stephen. In the fourth light is represented St. Peter released from prison by the angel: keepers asleep. The lowest portion of each of these divisions of the window is filled with diaper work. These designs are very beautiful; they are full of spirit and grace, such as are not often found in similar works. The compositions are not pictures, as is too commonly the case with modern stained-glass windows, but designs of high poetic merit treated in strict accordance with the architectural character of their position. The work will be a splendid mosaic, not less full of thought and design than a picture, because it is not imitative in style.

Some houses recently erected at Guy's Hospital, to be residences for members of the medical staff, are estimable examples of modern street architecture. These were designed by Messrs. Newman & Billing; are of four storeys; have a bold and rich cornice; and are marked, beneath each tier of windows, by a good string-course running across the front. There are four windows in each of the three upper tiers, all semicircular-headed. An advanced and very rich porch protects the doorways; this is double, and comprises four polished granite columns, resting on moulded bases, with carved caps, whence spring arches, whose sides are boldly and elegantly moulded; these arches of the porch have advanced key-stones, bearing pendants that hang within the arches. The spandrels, being carved, have a rich effect, which is increased by a cornice and a balcony, the parapets of which are formed of pierced paneling. In the centre of the front of the houses, the windows, two, are grouped; these are two-light openings, divided by shafts, whose caps are carved and inclosed by mouldings, semicircular-headed, and with projecting key-stones. The character of the whole design is Italian, elegant, without the look of great costliness, and lacks little except a good sky-line—a feature that ought never to be neglected in a town building.

Mr. Steel, of Edinburgh, has completed the memorial statue of Prof. Wilson, which is to stand at the north-west corner of East Prince's Street Gardens, Edinburgh.—The statue to the memory of the late Richard Oastler, to be erected in Bradford, has been entrusted to Mr. T. B. Philip, of London.

#### MUSIC AND THE DRAMA

**SACRED HARMONIC SOCIETY,** Exeter Hall.—Conductor, MR. COSTA.—Thirty-second Season.—FRIDAY, November 13, Costa's Oratorio, 'Elijah.' Principals: Vocalists, Madame Rudersdorf, Madame Sauton-Dolby, Mr. Sims Reeves, Mr. Winn, and Mr. Santley. The Band and Chorus, carefully revised, will consist of, as usual, about Seven Hundred Performers. Tickets, 3s., 6s., and 10s. 6d. Subscriptions, Two Guineas. Reserved Seats, in Area or Gallery; Stalls, Three Guineas.—No more Subscriptions at One Guinea can be taken.

**ROYAL ENGLISH OPERA, COVENT GARDEN,** under the Management of Miss LOUISA FRYNE and Mr. W. HARRISON.—Every Evening, at Eight o'clock, until further notice, W. V. Wallace's Romantic Opera, 'THE DESERT FLOWER.'—Miss Louisa Fryne, Miss Susan Fryne, Messrs. W. H. Weiss, H. Corri, A. Cook, and W. Harrison. Conductor, Mr. A. Mellon.—Box-office open daily, from 10 till 5.

**MR. HENRY LESLIE'S CHOIR.—MENDELSSOHN'S COMMEMORATION CONCERT,** at ST. JAMES'S HALL, on WEDNESDAY EVENING, Nov. 4.—Madame Lemmens-Sherrington, Herr Ernst, Pauer, Signor Platti.—Sofa Stalls, 4s.; Family Tickets, for four, 21s.—Addison & Lucas, 210, Regent Street, and Austin, Piccadilly.—Balcony, 2s.; Area, 2s.; Admission, 1s.

**MR. BENEDICT** begs to announce a **GRAND EVENING CONCERT,** at St. James's Hall, on FRIDAY, November 6, on which occasion will be performed, for the first time in London, his New Cantata, entitled 'Richard Cœur de Lion.' Matilda, Mlle. Tietjens; Ughain, Mlle. Trebelli; Blondel de Noëlle, Mr. Wilbye Cooper; Richard, Mr. Santley. To be followed by a Grand Selection from Gioanni's Popular Opera, 'Faust,' performed by the following celebrated Artists.—Mlle. Tietjens, Mlle. Trebelli; Signor Bettini, Signor Bossi, and Mr. Santley. Full Orchestra, and the Choir of the Vocal Association. Conductors, Mr. Benedict and Signor Arditi. Sofa Stalls, 10s. 6d.; Reserved Seats, 7s.; Balcony, 5s.; Area, 2s.; Upper Gallery, 1s. Tickets and Programmes, at Chappell & Co.'s, 30, New Bond Street; Crane & Co.'s, 201, Regent Street; Koth, Frowse & Co.'s, 88, Chancery, and at Austin's, 23, Piccadilly.

#### NEW PUBLICATIONS.

GREAT would be the aid to Patience and the critic were some clever American to invent a machine for dealing with most of the new fugitive pianoforte music, home or foreign, which comes before us to be examined. Even on the plea of providing variety for schools and shops, it is vexatious to think how little can be said in its praise, beyond the merest and most tepid commonplace,—vexatious to consider the amount of time and cost wasted in bringing it to the light of day. By chance we have turned to the music now to be noticed from the four-volume collection of Schubert's *Piano solo works*† (Paris, Richault),—on which, next to Beethoven's, a book might be written—not of fulsome eulogy after the fashion of M. von Lenz, but of analysis, comparison and discrimination,—so full are they of invention, of beauty and of power. But we must turn from the task to one less pleasant, and speak of the slighter ware before us.

*1st Valse* (Op. 5), *2nd Nocturne* (Op. 10), *Scherzo* (Op. 13), *4 Romances sans Paroles* (Op. 16), *3rd Valse* (Op. 18) (Augener & Co.),—are by that elegant pianist, Signor Andreoli, and do him and his country credit. Though he may not, as yet, rank with Scarlatti and Clementi and the few other Italians who have distinguished themselves as writers for keyed instruments, his music is above rather than below the average. We do not call to mind anything better of its kind from modern Italy; recollecting expressly the more showy *fantasias* and melodies of that prodigious player Fumagalli. Signor Andreoli has bent himself to avoid commonplace with a laudable steadiness: without any startling originality, there is no servile copying of this or the other style. We like the Romances better than the Waltzes, which latter are drier than waltz music should be.

*King Christian: Danish National Hymn for Piano*, by R. Willmers (Augener) does that clever pianist small credit. We have rarely seen anything more meagre and mechanical.—*Souvenir des Alpes Tyroloises, pour le Piano*, by F. Abt (Op. 242) is very small music; and the like must be said of Mr. Sydney Smith's *Tarantelle* (Op. 8), (same publishers).—*Le Mal du Pays*, Melody for the Piano, by Carl Heinrich (Campbell & Co.),—*Recollections of Scotland, Fantasia*, by John Aspinall (Op. 7), (Addison & Co.),—*Caprice Galop Etude*, by Adolph Haydn (Ashdown & Parry),—the *Flower-Girl Polka*, by Charlotte Newbold Townsend (Jewell), cannot be dismissed too briefly.

*Mr. Waterson*, Master of the Band of the 1st Life Guards, has cleverly varied Donizetti's 'Io son ricco' for that ungrateful solo instrument the bassoon (Rudall & Co.). We are indebted to the same hand for two elegant sets of vases, *Ariel* and *Hommage à Lubitzsky* (Metzler & Co.).

† We have gone out of our way a step, feeling that this collection can hardly be too urgently recommended, now that people want some music to play that is not by Beethoven, by Mendelssohn, or by Liszt,—yet something more modern than Clementi, Dussek, Woelfl and Hummel,—and because the excellent impression made by M. Pauer and Halle this spring, in performance of Schubert's music, may lead distant readers and students to wish for a wider acquaintance with a master too long neglected. Schubert's four-handed pianoforte music (including his incomparable Marches) is not, so far as we are aware, yet collected. Why are all these interesting re-issues to come from Paris or Leipzig?

HER MAJESTY'S THEATRE.—That the success of 'Faust' is no "flash in the pan," every day as it passes brings a new proof.—Let opera-writers lay the truth to heart;—here is a work without a solitary concession to the *Cynthia* and singers of the minute—of deep tragic interest,—containing a singularly small amount of those pieces which bear being detached for the use of amateurs, and are thus rated as "saleable" by publishers—yet a work of which both audiences and amateurs seem never to have enough.—M. Gounod's music is certain to grow on the listener, be he erudite or merely superficial. It will be long ere such truth to passion palls; and for the sake of this, the spirit of exquisite melody pervading every scene, and the masterly and original treatment of the orchestra (passed by on a first hearing), its one fault, an occasional over-solicitude of modulation, is forgiven, till it is accepted as a part of the writer's manner. This, however, he will do well to lay by.—Meanwhile, Mr. Mapleson's five nights of cheap opera have resolved themselves into as many performances of this work, so great has been the demand of the public. The theatre has been crowded to the ceiling, and the audiences have been alternately held fast and carried away by music with which the English are rapidly becoming familiar. No one need wonder should 'Faust' hold our stage as firmly as 'Elijah' does our sacred concert orchestra. This autumn performance (the chorus excepted) is very good.—Signor Arditi is a genuine conductor,—not one who waves his *baton* to the discomfiture of those in the stalls and those on the stage.—Mr. Sims Reeves sings the music of 'Faust' with expression, power and obvious enjoyment; the garden act has not been given better, nor the duel scene, than by him, though the music lies too high for his voice, A being its highest note.—Signor Marchesi (who has alternated in the part of *Mephistopheles* with Signor Bossi) is equal to all his duties; he has a vigorous, well-trained voice, an effective stage figure, and sings firmly, like a musician.—Mr. Santley has improved (if that could be) his *Valentine*; it is now the best on the stage.—Mdlle. Tietjens has not polished her *Margaret*, nor amended the defect of opening the jewel song with what she passes off as a shako on C major (a little more or less), the note being B. But she is still, apparently, idolized by those with whom strength passes for beauty and accomplishment. The opera, we understand, will be sung at Her Majesty's Theatre in English during January, with all the singers just mentioned except the lady, who will be replaced by Madame Lemmens-Sherrington.

HAYMARKET.—Mr. Charles Mathews, having astonished the *habitués* of the Théâtre des Variétés in Paris, with his *Anglais Timide*, returned to this theatre, and appeared in the same character, in 'Cool as a Cucumber,' on Monday. He was received with acclamations. Mr. Planche's classical extravaganza of 'The Golden Fleece' was revived for the occasion, with Mr. D. Spillane's overture, and Mr. C. Mathews as the entire Chorus embodied in one person. Mr. Compton performed the two kings, *Ætes* and *Creon*, in his dry, characteristic manner; and Miss Louise Keeley was piquant as *Jason*. The important part of the heroine, *Medea*, was dashing interpreted by Mrs. C. Mathews.

SURREY.—'A Winter's Tale' was revived on Saturday, Mr. Anderson supporting the part of *Leontes*, and Miss Pauncefort that of *Hermione*. The tragedy is well mounted, and the concluding scene was efficiently rendered. The early portions of the drama were not so successful as they might have been. This Shakspearian drama had not previously been acted at this transpontine theatre. Whether so poetic a play will win the sympathies of so miscellaneous an audience has to be proved; but, at any rate, the attempt is a laudable one.

MUSICAL AND DRAMATIC GOSSIP.—We are apprised that it is the intention of Mr. Lindsay Sloper to organize a series of chamber-concerts on a plan hitherto unattempted. At these, a main feature is to be the production of new

compositions expressly commissioned from those masters who stand highest in Europe. The plan, too, includes provision for the publication of such works; and without its becoming perilously experimental, as must be the case were the door indiscriminately opened to untried and unpopular writers, it may admit of reasonable attention to the claims of such from time to time. The integrity, tact and liberality of Mr. Lindsay Sloper are too well known to require being dwelt on as guarantees for his keeping faith with the public. The scheme cannot be too warmly supported by all who love "the best and honourable things" in music. We shall return to the subject when we are able to specify particulars more exactly; meanwhile, it is no breach of confidence to state that invitations have been already sent to some of the first composers of our time, to which favourable answers have been received.

The Musical Society will hold a trial for new orchestral compositions on Wednesday next.

M. Halle will play at the *Popular Concerts* on Monday. His series of twenty orchestral concerts at Manchester began on Thursday last, heralded by a programme more liberal than usual, comprising eight grand choral concerts, at two of which Madame Lind-Goldschmidt will sing. Mr. Sims Reeves is engaged for all the Oratorios.

Mr. Benedict's *Cantata*, 'Richard,' will be produced at St. James's Hall, on Friday evening next, with Mesdames Tietjens and Trebelli, and Messrs. Wilbye Cooper and Santley. The music, we may add, improves on examination and closer acquaintance. The second part of the concert (an illustration of what is said in another column) will be a selection from the music of 'Faust,' sung by the artists of Her Majesty's Theatre.

Messrs. Willis's great organ, built for last year's Exhibition, has been set up in the Agricultural Hall, Islington. It will be first turned to account in a performance of 'The Messiah,' at which a local chorus of many hundreds of voices will sing. Dr. Wesley will play. Other concerts are announced to be held in the same locality, one of which will be conducted by Mr. Benedict, at the head of the Vocal Association.

M. Jullien's Concerts, at Her Majesty's Theatre, will commence on the 7th.

A performance of Mendelssohn's 'Antigone' music, by gentlemen of the Polyhymnion Choir, conducted by Mr. A. Gilbert—the reading by Mr. Francis and Miss St. Pierre—took place at the rooms of the Whittington Club on Thursday week.

'The Ghost,' of which the world seems getting tired, has disappeared from the concert-room at the Crystal Palace; and, to-day, more reasonable entertainments re-commence there, in the form of a concert, at which the touring party, headed by Mdlle. Carlotta Patti, will re-appear.

It is said that Handel's 'Ode for St. Cecilia's Day,' which was one of the principal attractions at the Düsseldorf Musical Festival, will be brought forward during the coming season by Herr and Madame Goldschmidt.

Our Correspondent at Leipzig confirms what was said last week respecting Miss Parepa's appearance at the Concerts there. "With the public," he writes, "she has had an immense success. The critics cannot but praise her; but do it grudgingly. I see," he continues, "some papers say that Dr. Schmitt, of the Vienna Opera, is engaged by Mr. Gye. Should this prove true, you will have a respectable, if not a perfect, *Falstaff* for Nicolai's 'Merry Wives.' I have seen him perform the character here. He has a stately presence, and makes up cleverly."—We were mistaken, it seems, in imagining this gentleman to be a tenor.

'L'Intrigo,' of Méhul, best remembered by a famous quatuor, is to be revived at the Opéra Comique, to introduce Mdlle. Hensel Colas, a sister of our latest *Juliet*, Mdlle. Stella. — An operetta, 'Simon Terre-Neuve,' with music by M. Frédéric Barbier, was given with success at the opening of the Théâtre Déjazet.—Madame de La Grange has sung in 'Rigoletto,' with increasing effect, at the Italian Theatre. It is noticeable that the cast only included one Italian—Signor

delle Sedie,—at such a state of dearth are we arrived.

A new two-act opera, by Herr Gottschalk, will be produced, says the *New York Musical Review*, at New York, in the course of the winter.

An odd paragraph going the round of the journals, states that Beethoven's survivors have professed themselves greatly aggrieved at the late removal of his remains, by the *Männer Gesang Verein* of Vienna, with a view of placing them in a stately monument; and have announced a determination to resist any further proceedings with such an object.

'Les Ressources de Quinola,' a play by M. de Balzac, which was damned twenty years ago at the Théâtre de l'Odéon, is now heard and seen with favour at the Théâtre Vaudeville. M. Jules Janin praises the acting in it of Mdlle. Jane Essler.—M. Théodore de Banville has been transforming an old ballet, 'Diane au Bois,' long ago danced by Guimard, the wonderful evergreen, into a "heroic comedy" in verse, which has been produced at the Odéon Theatre.

'Manfred' has had a double success, though Lord Byron wrote it in some sense expressly so that it should be incapable of being represented on the stage. A generation ago, it not only made a sensation, but made a new actor famous. The original Manfred, however, M. Denvil, was famous for this part alone; he has since, in Yankee phrase, "gone under," at least to the depth of being cheque-taker at some minor house in the East. Mr. Phelps, his successor in the part, has a fine opportunity, and avails himself of it well; enabling his full audience not only to see him act, but to enjoy every word of Byron's noble poetry. Good declaimers are needed for the other male parts, and of the necessary use of the gift of voice Mr. Rayner and Mr. Ryder make the most with judgment. Not the least remarkable person in the piece is the heroine. The hero has the most, the heroine the least to say in this drama. Astarte is almost like the heroine in the 'Peace' of Aristophanes, who, very characteristically, has nothing to say. Astarte has barely a dozen words to utter; and of these, Miss Rose Leclercq delivers two, "Farewell!" and "Manfred!" with a musical melancholy and a significance of expression which bespeak a true artist.

#### MISCELLANEA

Outlets of Lake-Waters.—I offer the following remarks on the question started by Col. Greenwood in your number of the 4th of July, as to the possibility of a lake having more than one outlet for its waters. The lakes adduced by your correspondents, in your numbers of the 18th and 25th of July, as proofs that more than one outlet is possible, are open to the objection which can be brought against them, that they are situated on the summit of a dividing ridge, and are not cases in point; besides being insignificant bodies of water, one of them, viz., that in the province of Minas Geraes, not being shown in some good maps. But this objection does not apply to Lake St. John, in Lower Canada, which discharges itself by three outlets into the river Saguenay, first by two branches called the "Grande Décharge," and next by a series of rivers and lakes, which join the main stream after a course of fifty miles. Herschel, in his 'Physical Geography,' reprinted from the 'Encyclopædia,' par. 137, certainly recognizes the possibility of a lake having more than one outlet, and gives Lake Yojoa, in Honduras, on the authority of Squier, as an instance. Humboldt, also ('Aspects of Nature,' Sabine's Transl. p. 245, vol. 1), in discussing the origin of the Orinoco, states that Surville's map makes three rivers issue from one lake, and does not allude to this as an impossibility, though it is not the case. If it had been contrary to physical geography, I think he would have said so.—CHARLES WOODWARD, Lieut. Royal Engineers.

Colombo, Ceylon, Sept. 10.

TO CORRESPONDENTS.—L. W.—S. D.—H. R.—W. H.—W. M.—J. D.—received.



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